

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3318.

SATURDAY, MAY 30, 1891.



BRITISH MUSEUM, EVENING OPENING
(3 to 10 p.m.)—The BRITISH MUSEUM (Bloomsbury) will be closed in the EVENINGS from MONDAY, 1st June, to SATURDAY, 4th July, inclusive, for alterations in the electric light plant.
E. MAUNDE THOMPSON, Principal Librarian and Secretary.
British Museum, May 23, 1891.

ROYAL INSTITUTION OF GREAT BRITAIN,
Albemarle-street, Piccadilly, W.

Professor A. H. CHURCH, M.A. F.R.S., Professor of Chemistry in the Royal Academy of Arts, will THIS DAY (SATURDAY), May 30, at Three o'clock, begin a Course of Three Lectures "On the Scientific Study of Decorative Colour."—Subscription to this Course, Half-a-Guinea.

THE SHORTHAND SOCIETY.—MEETING
TUESDAY, June 2, at ANDERTON'S HOTEL, Fleet-street, E.C. at 8 p.m. Paper: "Simpler shorthand," by WALTER T. BROWNIE (Fellow), Manchester. For admission apply E. FOCKNELL, Hon. Sec. 3, Whitefriars-street, Fleet-street, E.C.

FOLK-LORE CONGRESS, OCTOBER 1-7, 1891.

The Literary Committee are prepared to consider Papers and Communications. These must be the Committee's hands by August 30th at the latest. A Programme of Subjects upon which Communications are especially invited can be had from the Hon. Secretary of the Committee, Mr. ALFRED NUTT, 270, Strand. General information concerning the objects, &c., of the Second International Folk-lore Congress can be had from the Hon. Secretary, Mr. J. J. FORSTER, Old House, Upper Tooting, S.W.

CHELSEA TOWN HALL.

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The Council invite applications, on or before the 20th of June, for the above appointments, the duties of which will commence on October 1st, 1891.

Particulars of the stipends, conditions, and duties will be sent on application to the Secretary, Mr. GEO. H. MORLEY, The Mason College, Birmingham, to whom all applications should be sent.
G. J. JOHNSON, President of the Council.

UNIVERSITY of EDINBURGH.

The University Court of the University of Edinburgh will, on MONDAY, July 13 next, or some subsequent day, proceed to the appointment of the ADDITIONAL EXAMINER in CLASSICS in the University for the Three Years' period of office from October 1 next.

The office can be held only by a member of the General Council of one of the Universities of Scotland.

The salary is 1200l. a year, with an allowance of 100l. for travelling and other expenses to the Examiner if not resident in Edinburgh or the immediate neighbourhood.

The duties include taking part in the Examinations for Graduation in the Faculty of Arts, and in the Examinations preliminary to entrance or study for Graduation in Law, Science, and Medicine.

Each applicant should lodge with the undersigned, not later than Monday, July 6 next, sixteen copies of his application (one of which should be signed), and sixteen copies of any testimonials he may desire to present.

Applicants who send in testimonials must not send more than four.

J. CHRISTISON, W.S. Secretary.
University of Edinburgh, May 18, 1891.

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The successful competitors will be expected to come into residence in October next, and to work for a Degree of the London University (B.A. or B.Sc.).

Further information and forms of entry may be obtained from the Secretary to the Council.

Miss S. M. SMEE, 2, The Avenue, Bedford-park, Chiswick, W.

PARIS.—The ATHENÆUM can be obtained on
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CONTENTS.

	PAGE
LORD COLLINGWOOD	693
FOLK-STORIES AND FOLK-SONGS	694
CARDINAL BEATON	695
NOVELS OF THE WEEK	696
OUR LIBRARY TABLE—LIST OF NEW BOOKS	698-699
ETON, AN ODE; 'TALLEYRAND REPLIES TO HIS AC- CUSERS'; BLIZZARD; CURIOSITIES OF COPYRIGHT; SONNETS OF WYATT; SALE; LAURENCE OLIPHANT; JOSEPH ROUMANILLE	700-701
LITERARY GOSSIP	701
SCIENCE—INTRODUCTION TO MAMMALS; ANTHROPO- LOGICAL NOTES; ASTRONOMICAL NOTES; SOCIETIES; MEETINGS; GOSSIP	702-704
FINE ARTS—THE ROYAL ACADEMY; SALON OF THE CHAMP DE MARS; ANTONINE'S WALL; NOTES FROM CAIRO; SALES; GOSSIP	704-708
MUSIC—THE WEEK; CONCERTS; GOSSIP; CONCERTS, &c., NEXT WEEK	708-710
DRAMA—THE WEEK; THE THEATRE OF MEGALOPOLIS; GOSSIP	710

LITERATURE

Collingwood. By W. Clark Russell. (Methuen & Co.)

MR. RUSSELL'S acquaintance with biographical literature and its *lacuna* cannot be either intimate or accurate, or he would scarcely have written of Collingwood that "there is probably no man of his or any other time who rose to eminence and filled a great public position of whom less is known, or, as I should prefer to say, about whom less has been written."

And yet he points out that a sketch of his life appeared in the *Naval Chronicle*, and that his 'Memoirs and Correspondence' have been published by Mr. Newnham Collingwood; in addition to which many shorter notices have also been printed. Surely a slight course of inquiry would have shown Mr. Russell that this is a great deal more than has been given to many of our public men, whether they achieved distinction as sailors, as soldiers, or as statesmen. It would be no difficult matter to name eminent statesmen or soldiers by the score of whom no life at all, beyond the merest sketch, has ever been written; and several of our naval worthies—men of higher rank, and greater position, and more distinguished service than Collingwood—may be placed in the same category: Hood, for instance, and Cornwallis and Hotham; or, going back to a pre-biographical age, Boscawen and Vernon, George Byng, Rooke, and Russell. Till within the last few years there was no memoir of Keith, or even of Hawke, the victor of Quiberon Bay. Nothing more has been written of Howe or Rodney or Anson; nor, indeed, has more seemed necessary. When a man's life has been fully written once it is generally thought to be sufficient; when it has had the good fortune to be written not only once, but well, most people would be inclined to pronounce a second version supererogatory and needless. Mr. Russell does not think so. He has been permitted access to a few letters, hitherto judiciously withheld from the public—letters in which Collingwood, in the freedom of confidential correspondence, vented his grumblings on the unpleasantnesses of the service; and forthwith proceeds to pander to the vulgar taste, and to publish these, together with

other already known expressions of momentary ill humour, which would cover Collingwood's shade with blushes of indignation did it but know what was now attributed to its mortal part. And meantime Mr. Russell is under the impression that he is exalting Collingwood's fame in insisting, with much emphasis, on the accuracy and judgment of Collingwood's ill temper. Collingwood, for instance, personally disliked Lord St. Vincent—in which he was by no means singular—and in many of his letters he commented unfavourably on much that St. Vincent did, and on St. Vincent's system of discipline and drill. On which Mr. Russell "cannot but observe something senile in grand old St. Vincent's scares at this time, and in his notions of discipline." As this refers to the summer of 1800, the inference is that he had attained this senility within three years from the time when, by the astounding victory off Cape St. Vincent, he had won his earldom and the title of "grand old," with which Mr. Russell is good enough to compliment him. He was sixty-five, an age at which men are not usually "senile," and was then actually performing the unprecedented service of keeping the sea off Brest for 120 days, and bringing the fleet back with only sixteen hospital cases on board. What Collingwood was, what Collingwood did, and also what Collingwood did not do the world has enjoyed every reasonable facility for knowing for the last five-and-forty years. Mr. Russell believes, on the contrary, that we are very much in the dark, and that it is for him to enlighten us. We confess to finding the light somewhat dazzling. We are accustomed to hear an exaggerated estimate of Collingwood's career and services, but were scarcely prepared for the statement that

"Collingwood was in many respects the equal of Nelson, and in some respects superior to him.....I cannot see that it was fortunate for Collingwood that he should have been associated with Nelson. Had he held independent command in a field of action where Nelson was not, but where the occasions out of which Nelson created himself were, Collingwood would certainly have proved himself his friend's peer in every conceivable regard of heroism, judgment, dutifulness, devotion, and minute professional knowledge."

We certainly do not find any such estimate of Collingwood among his contemporaries in the naval service, nor do we know of anything which warrants it now. The modern cult of Collingwood has sprung entirely from the publication of his 'Memoirs and Correspondence,' and the revelation of his affectionate nature and innate piety. Thackeray's summary, based altogether on it, is admirable:—

"I think, since heaven made gentlemen, there is no record of a better one than that. Of brighter deeds, I grant you, we may read performed by others; but where of a nobler, kinder, more beautiful life of duty, of a gentler, truer heart? Beyond dazzle of success and blaze of genius, I fancy shining a hundred and a hundred times higher, the sublime purity of Collingwood's gentle glory. His heroism stirs British hearts when we recall it. His love, and goodness, and piety make one thrill with happy emotion."

But this is not the praise of a man of action, of a great commander, of the superior of all Nelson's colleagues, the equal of Nelson

himself. Collingwood was in fact a plain, unpretending man, brave as his sword, who nobly did his duty when he clearly understood it, who loved his wife and children as an honest North-countryman should do, hated the French, as was incumbent on all good Englishmen in his day, and freely exercised the sailor's privilege of grumbling at his superiors: a man whose action on at least two occasions pointed him out as a splendid follower when some one else led, a splendid second when some one else commanded, but who throughout his whole career never manifested a trace of genius or the higher qualities of a commander-in-chief. On that great day when Nelson's glorious death crowned the achievements of a brilliant life, the command devolved on Collingwood by the accident of his seniority; the glory which illumined the dead shone also on him, and the nation, carried away by the enthusiasm of the hour, forgot to discriminate, and was careless of inquiring whether all had been done that should have been done, whether the conduct of the end and the sequence of the battle was of a piece with the inception and the commencement. But we may fairly ask this now, when we are told that Collingwood was the equal or even the superior of Nelson. We know that Nelson bewailed the escape of two uninjured French ships from the Nile as a thing that would not have happened had he not been incapacitated by his wound. We should like to know what he would have said of the escape of eleven beaten ships from Trafalgar; what he would have said of the drawing off and forming line of battle to oppose the raid of five of the enemy's ships on the 23rd; what of the wholesale destruction of the prizes. Mr. Russell apparently does not know that Collingwood's conduct in this matter has been repeatedly and adversely criticized by professional men, and, strong in the knowledge which he acquired during a few years of junior service in a merchant ship, says: "Would any sailor have anchored a crowd of mutilated craft in water that shoaled rapidly, in a time of the year when violent weather was to be expected?" Nelson, we know, would have anchored; had ordered it beforehand, because the ships would be "mutilated," the water shoaled, and there were signs of bad weather; but then Nelson, by implication, was no seaman. Codrington would have anchored; he was a man "who grumbled in his gizzard." But Bayntun and a host of the other captains—all, in fact, of whose opinions we have any evidence—would have anchored. Bayntun says: "It is impossible to conceive why it was not done"; and Ekins, in a careful discussion of the whole question, agrees with him. Collingwood, as commander-in-chief, was unquestionably right in acting on his own judgment; but as that judgment was contrary to the opinion of a great many experienced officers who were perfectly well acquainted with the facts, and as the result of his decision was disastrous, it savours somewhat of presumption or ignorance to say that no seaman would have done otherwise. But, indeed, Mr. Russell is too apt to bring the incidents of history to the test of his own experience of sea life, and seems to conceive that Collingwood was prematurely old from living on "salt-horse"—that he

loathed the sight of his shipmates, whose faces were "flattened and rendered insipid by the absence of everything calculated to colour them with emotion." Every line speaks of an inability to realize the conditions of social life on board a ship of war, and repeats over and over again what Mr. Russell has so often told us in his novels, that he has brought away from the merchant service an utter horror and detestation of a seafaring life. It is not in this spirit that the life of a distinguished sailor ought to be written; nor, on the other hand, should Collingwood's life be travestied by the exaggerations to which Mr. Russell has committed himself.

Myths and Folk-lore of Ireland. By Jeremiah Curtin. (Sampson Low & Co.)

Beside the Fire: a Collection of Irish Gaelic Folk-stories. Edited, translated, and annotated by Douglas Hyde, LL.D., M.R.I.A. With additional Notes by Alfred Nutt. (Nutt.)

Myths and Folk-tales of the Russians, Western Slavs, and Magyars. By Jeremiah Curtin. (Sampson Low & Co.)

Chants Populaires des Afghans. Recueillis par James Darmesteter. (Paris, Leroux.)

THE collections of myths and folk-lore of Mr. Jeremiah Curtin and Dr. Hyde are extremely valuable and important additions to the scant gleanings from Irish folk-lore, and are doubly to be welcomed because the day of such harvests is almost past. The railway, the famine, the emigrant ship, the board school, and the agitator have between them swept the legends nearly out of the land, and it is only here and there in desolate places that the banshee shows her pale face on moonlit nights, or the leprechaun steals out to play his tricks. Some sort of belief in fairies still lingers in the West—a doubting faith that is dispelled by daylight, to gather again in the mists of twilight and in the night. There are men still living who have seen strange, unaccountable things, and who, if you win their confidence, will tell long, rambling stories in pretty, broken English of quaint diction; but the superstitious bent of the Gaelic mind is now more characteristically represented by a vague mysticism than by any definite belief in the Tuatha de Danaan. The terrible famine of 1847 has left its impress on the Irish character, and the men born since that time of anguish are less light-hearted than their forefathers; the Irish peasant now takes his pleasure at least as sadly as the English workman, and the great impression that Ireland leaves on the stranger is of solemnity. Pat can be witty still, and will be witty to entertain you; but he is no longer gay, no longer in close communication with the airy creatures of the unseen world; and the toothless old man who tells the old, old stories is no delight in these days, but a bore respectfully tolerated. The old tales do not fit the new ideas; *United Ireland* and the *Shamrock*, with their politics and Bow Bells novelettes, have killed the old giants that survived centuries of ignorance and darkness. Mr. Curtin and Dr. Hyde are only just in time; indeed, from the inconsequence of the tales one would say they are full late, and can hand down the stories only in a debased and mutilated form.

At all events, Irish folk-lore as narrated by these authorities will not compare for an instant with Norse or Teutonic myths or with the dramatic stories of Scotland; the tales are long, rambling, and pointless. There is neither pathos, horror, sparkle, absurdity, fancy, nor wit, and it is seldom possible to feel keenly interested in the fortunes of the hero. To students of folk-lore both books are of great interest, and they have a real scientific value. Even in their present rambling form it would be a shame and a pity to let these relics perish, and the collectors have done a service to Ireland and to folk-lore in patiently gathering them up and giving them to the world as they heard them.

The Americans are doing good work in many branches of Slavonic literature. To say nothing of innumerable translations of novels, we have Miss Hapgood's versions of the *bilini*, Mr. Sumner Smith's of one of the best-known poems of Nekrasov, and now Mr. Jeremiah Curtin has followed up his Irish stories with a selection of Slavonic folk-tales.

His Russian stories are mainly taken from the great collection of Afanasiev, his Chekh from those of Rodostov and Kulda, and the Magyar from those of Merenyi and Kriza. Of course these Hungarian stories are the property of an un-Slavonic race, but we should not be surprised if many of them turned out to be Slavonic tales in disguise, just as many of the Magyar folk-songs are Slavonic. They have borrowed much from their neighbours, although they are not always pleased to be reminded of it. It was a healthy sign when one of their scholars a little while ago frankly acknowledged that it was mere folly to attempt to derive from Magyar roots words which Miklosich had shown conclusively to be of Slavonic origin. Mr. Curtin at the end of his preface promises to print shortly some Polish tales; and we know that he is well versed in that language by his translation of a work by one of the most popular of Polish novelists, Henry Sienkiewicz. The excellent volume of Mr. Wratislaw, published last year, contained some selections of Polish tales among others; we can cordially recommend it as giving gleanings from the folk-lore of many Slavonic countries.

It is somewhat surprising that Mr. Curtin in his preface makes no mention of the labours of any of his predecessors. Perhaps the work of Mr. Wratislaw and the small collection of Russian tales translated in such a spirited fashion and published last year by Miss Hodgetts have not yet become thoroughly known to our American friends. But it is hard to see how such can be the case with the works of Ralston. They have long been before the public. The credit is due to Ralston of having been the first to bring to the notice of English readers the rich collections of folk-songs and folk-tales which the Russians can boast. His books, although published nearly twenty years ago, have certainly not lost their significance. He furnished each of the tales which he translated with valuable notes, and supplied variants of them drawn from the collections of other countries. Mr. Curtin, it is true, adds a few notes, but he is far from being so rich in his references. Several of the tales which he

has translated from Afanasiev are identical with some in the collection of Ralston.

No one will feel any desire to underrate the value of Mr. Curtin's labours, but it would have been a graceful act on his part to allude to the work of his predecessors in the same field. Be this as it may, his collection is interesting. In all these Russian tales there is the same prodigality and recklessness of imagination; there is a profuse Orientalism in their accumulated improbabilities. The story of Ivan the Peasant's sons and the cutting off the serpent's heads is equal to anything in the 'Arabian Nights.' It reminds us of the fine *bilina* which treats of Dobrynia and his battle with the serpent.

The Chekh stories form an attractive addition to Mr. Curtin's book. Till the publication of the collection of Mr. Wratislaw, who gives nine Chekh tales (for, of course, the two Moravian are to be included), no specimens of these stories had been put before English readers. Yet to those who have taken an interest in the subject it has long been known how rich Bohemia is in this traditional lore, and translations into German began to make their appearance many years ago; only to mention, for instance, such a collection as the "Mährchen und Sagenbuch der Böhmen, herausgegeben von A. W. Griesel" (Prague, 1820). Folk-tales have largely influenced modern Chekh literature; thus many of the tales of Halek, a popular writer who died in 1874, are successful reproductions of national legends.

But the literature of the people has been slow in winning attention among literary men; the cultivation of it was one of the earliest fruits of romanticism. At first it was presented to the reading public timidly and with apologies, as if to confess any interest in such puerilities was an avowal of ignorance. Accordingly, we must expect to find in all early collections a great tendency to trick out the stories and array them in such a garb as would fit them for drawing-rooms. The early editors hardly possessed the courage of their convictions; they made emendations of the text. As Bishop Percy had done with the ballads in his 'Reliques,' the accomplished Bozena Nemcova did with her collections of Chekh stories. Modern editors have fortunately no such scruples, and the simple tales are printed just as they have been orally communicated by the peasantry. The parallels with North American folk-lore form the distinctly new and interesting feature added to his book by Mr. Curtin. These, we take it, will be fresh to most of our readers, and will be thankfully received.

In the Magyar tales Mr. Curtin is engaged on what is to him, we believe, an entirely new field. But very few specimens of the kind have as yet been published in England. As a rule, the Magyar language and literature are unknown among us, but the story of Kis Miklos (Little Nicholas) seems full of invention and mystery, and forms a pleasing addition to the series.

The whole subject of Slavonic mythology is in such a confused state that it seems hard upon Mr. Curtin to bring him to strict account, but when he speaks on p. 548 of the Tsar Bail (or Běl, as we should write it) as being connected with the Bělbgog or white god, it is only fair to remind

him that the existence of such a deity, in supposed antithesis to the black god, Cherni Bog, seems to depend entirely upon a forged gloss in the *Mater Verborum* Codex preserved in the museum at Prague.

The story of 'Koshchei without Death,' as Mr. Curtin translates it, has already been given by Ralston; it is one of the most striking in the whole collection. The foundations of most of these tales are nature-myths, and they have many parallels—especially we might point to Keltic legends, as in Campbell's Gaelic stories and other works of the kind; but the Slavonic tales are conspicuous, as we have said, for their Oriental profusion of imagery, their prodigality of adventure and recklessness of fancy. It is strange to think that such highly imaginative tales should be the daily mental food of the Slavonic peasant, whom people have ignorantly considered to be one of the most stolid and least imaginative creatures in the world. Such, however, is the case. While perusing them the reader is reminded of some of the Irish tales; for their congeners he must go to such collections as the 'Book of the Dun Cow.'

As far as we have examined his versions Mr. Curtin seems to have accomplished his task with accuracy and spirit. We do not always agree with his transliteration of Russian names, but that, as Mr. Sim Tappertit said of faces, is a matter of taste. Every man has his own theory. Mr. Curtin uses racy English, and does not give us these fine old folk-tales in the style of Beloe's translation of Herodotus, for instance. He takes care to put in the proverbs with which most Russian stories are filled, as the conversation of the *muzhik* invariably is. Thus how capitably he has rendered the story of Koshchei! We can imagine the wonder-waiting eyes with which such marvels would be listened to in the long winter evenings in the *izba*. In his notes on p. 551 Mr. Curtin gives some interesting parallels to this story from the legends of the North American Indians. Ralston, in his 'Songs of the Russian People,' makes it a nature-myth: "As the earth is locked up by the winter, as the bright and blooming spring cannot become visible till the wintry season is past, so are beautiful princesses kept in imprisonment by Koshchei—unable to show themselves to admiring beholders till his spell is broken."

The story of the Tsar who was boiled in the magic cauldron in order to become young, but only succeeded in getting cooked, is, of course, the same as that of Pelias among the Greeks, who was cut to pieces and boiled by his daughters to get a renewal of youth, but perished miserably. It is a splendidly audacious story. We also get tales of magic cauldrons in the Bulgarian ballads. It need only be said in conclusion that Mr. Curtin has produced a readable and amusing book, which bears witness both to his learning and taste.

In spite of its obvious political importance the language of the Afghans has been but little studied by Englishmen. Its very name, Pushtu, is unfamiliar to most ears. Nor has the small amount of study vouchsafed been all of a scientific kind. The first attempt was probably that of the Serampur missionaries at the beginning of

the present century, who included this language in their valiant, if somewhat over-ambitious scheme for providing all the chief tribes in and around India with the Bible in their own tongues. Their success seems, however, not to have been so great as in the case of some of the dialects lying nearer to their own sphere of labour. Major Raverty cites their version of Matt. vii. 1 as meaning really: "Do justice to no man, lest justice be done to you"—a delightful piece of cynicism, and truly more suited to the notions of a Candahar chieftain than to those of the worthy translators. The first systematic attempt at a guide to the language came from Russia, for as early as 1840 Bernhard Dorn published his essay 'Ueber das Pushtu.' An elaborate study of the language from the comparative point of view was issued in 1873 by the accomplished scholar E. Trumpp, who decided that Pushtu was "an old independent language, forming the first transition from the Indo-Arian to the Iranian family, and therefore participating in the characteristics of both, but still with predominant Prakrit features" ('Grammar,' p. xii). This position M. Darmesteter controverts in detail. His introduction commences with a lucid exposition of Pushtu phonology and grammar, as the result of which he claims to establish decisively that the language is "un dialecte purement et exclusivement iranien.....etdans la famille iranienne.....se rattache directement au zend ou à un dialecte très peu différent du zend." He thus returns to the theory of Müller, and joins issue with Trumpp, maintaining that the presence of cerebrals is exclusively characteristic of words borrowed from Hindustani, and that even the remarkable suffix *-av*, used in forming causal bases, so unlike the Iranian *-anidan*, must not be regarded as connected with the strikingly analogous suffix *-vā* in Hindustani, but rather as a parallel but independent development. Even to the non-philological student the grammar, which forms the first and most elaborate chapter of the introduction, will be of great service.

In commencing his second chapter, on Afghan history, M. Darmesteter cannot resist the epigram: "Les Afghans n'ont pas d'histoire, parce que l'anarchie n'en a pas." The subject is, however, treated in greater detail than the famous chapter on snakes by the historian of Iceland; and it is, in fact, an excellent *résumé* of such political periods as can be gleaned from the historians, ancient and modern, of the surrounding countries.

The third chapter, on the popular literature, brings us, of course, to the main subject of the book, the songs of the people. The first group of these are songs relating to war and contemporary events. For, as is pointed out, the bard takes the place of the journalist in Afghanistan. A recent Indian author attributes, we are told, the rising of 1839 in great measure to these songs; and yet "l'historien anglais de cette guerre, Kayes [Sir J. W. Kaye is meant], n'a pas un mot pour ces chansons dont probablement il ignore l'existence. Imaginez un historien racontant les guerres de la Révolution sans connaître la 'Marseillaise.'" The remaining classes of poems are chiefly

legends and love-songs, some of the latter very fresh and charming, but difficult adequately to represent by citations here. An account of the various authors is also given, many of them being persons met by M. Darmesteter in the course of his journey. A special feature of his present work is that, whether old or new, the songs have never (with very few exceptions) before been printed. The texts and translations are supplemented by an excellent glossary and an index of names.

Cardinal Beaton, Priest and Politician. By John Herkless, Minister of Tannadice. (Blackwood & Sons.)

It is doubtful whether from the existing materials a satisfactory life of Beaton could be written; Mr. Herkless, at any rate, has far from exhausted the available authorities. He has seemingly never referred to M. Edmond Bapst's 'Mariages de Jacques V.,' Dr. Bellesheim's 'History of the Catholic Church of Scotland,' Hill Burton's 'History of Scotland,' Mr. Hume Brown's 'Life of Buchanan,' or the 'Dictionary of National Biography.' From all these and other works, but specially the first, he might have gleaned many more facts, corrected a good many errors, and verified or discarded several hypotheses. Scarcely a hint is given by him of Beaton's first embassy to France (May–December, 1524). Of his second, in 1533, we are told that "what specific arrangements Beaton made with the French king are not known"—not a word here of Francis's letter brought back by Beaton to James. That James in 1534 "was induced by Francis to ask for the hand of the Princess Mary of England" is strangely opposed to the actual facts; and in the next five pages there are three or four similar misstatements. It is not, however, with Beaton the diplomatist that the student of history will most concern himself, but with Beaton the Churchman, and the old charges against him of forgery, cruelty, lust. On the first of those charges Mr. Herkless writes that

"when James lay dying there were around him the Cardinal, the Earls of Argyle and Rothes, the Lords Erskine and Lindsay, Sir David Lindsay, the Laird of Grange, Andrew Wood, and Norman Leslie. Some of these men were bitterly opposed to Beaton, and yet, according to certain of the early historians, he caused James to sign a will appointing him chief of a council of regency. Knox declares that Beaton hired a priest named Balfour to forge a will, which the king signed; and he mentions another report, that the dead hand of the king was made to sign a blank paper, on which Balfour afterwards wrote the will. Buchanan asserts that the Cardinal, with the help of Balfour, simply forged the will. No charge of forgery was ever preferred against Beaton, though Arran on one occasion informed Sadler that there was a crime for which he might prosecute the Cardinal. Arran, however, was the man whom Beaton sought to displace in the regency."

Mr. Herkless subjoins a foot-note that "a document has recently been discovered among the Hamilton Papers which the editor of the Report on Hist. MSS. considers to be the original will"—he should rather have written "the original forgery." And surely he might have devoted some space to a consideration of that most curious document, which does nominate Beaton head

of the regency, with the Earls of Moray, Huntly, and Argyll for his assessors, and which, first printed as it was in 1887 (Hist. MSS. Commission, Eleventh Report, App., pt. vi.), has not yet been incorporated in any history of Scotland. It is in Latin, written, sure enough, by a priest—Henry Balfour, who styles himself “notary public,” but who “never was Notar,” according to an indorsation in a different handwriting. It bears date December 14th, 1542, and purports to have been drawn up by Beaton's instructions about 5 A.M. in the presence of eleven witnesses, including the Master of the Household, the Gentleman of the Bed-chamber, the doctor, and the famous Kirkcaldy of Grange—a boy then of only twelve, and afterwards one of the cardinal's slayers. Evidently Beaton meant to get the king's signature to the document, or else to prefix the document to his signature; for one remembers, though Mr. Herkless forgets, how on the 12th of April, 1543, Arran told Sir Ralph Sadler that “he [Beaton] did counterfeit the late king's testament, and when the king was even almost dead, he took his hand in his, and so caused him to subscribe a blank paper” (‘Sadler State Papers,’ i. 138). The whole problem is one of exceeding interest and of vital bearing upon Beaton's character; but the difficulties involved in it may be judged from the fact that the very date of James's death is hardly fixed. The 14th of December is the current one; but in the Treasurer's accounts it is the 16th, in Pitscottie the 20th, and elsewhere the 13th or 18th.

As uncertain a note is struck by Mr. Herkless on the question of Beaton's alleged immoralities. There is hardly an old building near St. Andrews that tradition does not point to as the bower of one of his numberless mistresses. Claypots Castle, by Broughty Ferry, is a case in point; but Claypots, as it happens, was built twenty-three years after the cardinal's murder. And history, as a matter of fact, knows of only one mistress, Marion Ogilvy (died June, 1575), the daughter of the first Lord Ogilvy of Airlie and the mother of Margaret Beaton, who in April, 1546, married the Master (afterwards eighth Earl) of Crawford. There were two sons at least besides Margaret, and all, it is just possible, may have been born before Beaton took orders. For she is described by Lord Herries as Beaton's “base daughter, who was gotten and borne when the Cardinal was yong, and before he became a priest.” The most zealous apologist cannot explain away Marion Ogilvy, though he may, like Bellesheim, utterly ignore her; but it was for Mr. Herkless to determine whether Beaton had many mistresses or only one, instead of indulging in this empty declamation:—

“Beaton, it is to be asserted, was a typical prelate of the pre-Reformation times, in so far as immorality and worldliness are concerned: and while in these respects he fully represents the character of that Church, he also stands as one who, by his rank and power, was responsible for her spiritual and moral degradation.”

Yet Mr. Herkless holds Beaton “to have been the last support of the Catholic Church in Scotland.” The last! Why, he was the first to fall a victim to reforming rage. Had every Scottish Churchman been

a Bishop Elphinstone or Quintin Kennedy there might have been no Scottish Reformation at all. As it was, the new doctrines long affected a very small area (Beaton's own diocese chiefly); and they have even yet hardly reached some islands of the Outer Hebrides. Neither can we admit Beaton's claim to patriotism, so strongly insisted on by Mr. Herkless. In an age when in Scotland “reformer” and “renegade” were practically synonymous, Beaton shared the strong national feeling against heretic England, the victor at Flodden and Pinkie, and in favour of Catholic France, Scotland's ancient ally. He could not do otherwise. To France he was mainly indebted for his high dignities and enormous wealth; from England he feared that fate which at last overtook him—the bloody death planned between Henry and Wishart the martyr.

Throughout the 300 pages much might have been omitted, as much, both new and old, might have found a place. There was no need to waste two pages on a league in 790 between “Achaius, king of Scotland,” and the “French king” Charlemagne. If Bishop Wardlaw was to be mentioned at all, it should not have been stated that “he was made a cardinal by Urban VI., and therefore his title has been disputed”—he really was made a cardinal by the anti-Pope Clement VII. “Strange to relate in the history of a Church, in the indictment against Graham, first Archbishop of St. Andrews, one of the charges was that he said three masses in the day; and this triple sign of piety rose up in judgment against him.” So Mr. Herkless; but the actual charge was that of saying mass sometimes thrice a day *whilst under excommunication and interdict*. “In 1520 the Pope published his Bull of condemnation against Luther, and thus the Reformation in Germany was an accomplished fact before Scotland had sacrificed a single martyr for the new opinions.” Which raises the question: What country in 1520 had sacrificed a martyr for Lutheranism? Bishop Fisher was not “sent to the stake”; the battle of Solway Moss was not won by “Cumberland farmers”; and, to conclude, pre-Reformation Scotland was behind no country but the Netherlands in the matter of popular education.

NOVELS OF THE WEEK.

In the Heart of the Storm. By Maxwell Gray. 3 vols. (Kegan Paul & Co.)

Bertha's Earl. By Lady Lindsay. 3 vols. (Bentley & Son.)

Creatures of Circumstance. By Horace G. Hutchinson. 3 vols. (Longmans & Co.)

Jerome. By Annabel Gray. 3 vols. (Sonnen-schein & Co.)

The Hermits of Crizebeck. By Henry Cresswell. 3 vols. (Hurst & Blackett.)

Miss Devereux, Spinster. By Agnes Giberne. 2 vols. (Longmans & Co.)

Wedlock, and its Skeleton Key. By Hope-Huntly. 2 vols. (Sampson Low & Co.)

Sunny Stories, and some Shady Ones. By James Payn. (Chatto & Windus.)

Tinkletop's Crime, &c. By G. R. Sims. (Same publishers.)

It is not likely that ‘*In the Heart of the Storm*’ will be looked upon as a “remark-

able” or “powerful” novel, even by those who applied such terms to ‘*The Silence of Dean Maitland*’ and ‘*The Reproach of Annesley*.’ It is a better story, however, not because it is stronger, but because it is in motive less unpleasant and in appearance less ambitious. Not that it is altogether free of unpleasantness—some unpleasantness there is, and neither necessary nor impressive, as it seems to us, in the case, for instance, of the opium-eating father. There is a considerable quantity of good material sprinkled about here and there, but the best is by no means made of it, and the reader is left more or less cold and detached even in the more stirring episodes. Considering the nature and variety of the elements introduced, one only wonders that ‘*In the Heart of the Storm*’ should not prove more interesting and exciting. It may be that a certain something is lacking in the handling of the incidents and characters, and forbids any really keen interest in anything or any one. The story is all along conscientious, careful, the reverse of inspired, and with more than a suspicion of a perfunctory and mechanical touch; and yet it often comes very near to something better. The English South-country people are the best part of it, but even they do not delight with any vivid sense of something permanently added to the literature of rural life. A quality of observation and a power of thoughtful reproduction are certainly manifest, but real originality of insight or presentation is absent. By the author's treatment the Indian Mutiny neither gains nor loses anything of its gruesome fascination. Many people may read the book with a fair amount of interest, but it may be questioned if their enjoyment may not be supplemented by a feeling amounting to irritation that nothing better should have come of it all.

‘*Bertha's Earl*’ is not in the least a strong book, indeed it is only too slight; but it is rather nice than otherwise—nicer than seemed at first sight likely. If there be a little more sentiment than people like, it is not of a sort to hurt them. The characters, though not original, are not unlikable as they gradually make themselves known and become to some extent interesting—Bertha and her earl least so, perhaps. To us it seems that the mother and sister of the earl, particularly the latter, might have been more carefully brought out; as it is, it is difficult to realize that any woman so proud as the latter should have committed so mean and spiteful an action as writing an anonymous letter about a sister-in-law or any one else. All the same she has indications of human and, what is more, feminine traits which make her seem more living than those who surround her. A duke and his duchess make rather a pleasant couple—of course, as befits the modern novel, they are man and woman first, and duke and duchess as it were by accident. Their amiable, unconventional relations with one another and their world are pleasing, and if too much sentimentality would seem to be wasted on the duke's death it will pass.

Mr. Hutchinson shows symptoms of development. ‘*Creatures of Circumstance*,’ though tinged with the elements of golf and cricket to a degree which is not only toler-

able but agreeable in the hands of a master, claims attention not unsuccessfully as a serious novel. To the humours of Little Pipkin and the venerable Mr. Slocombe, its authority on cricket and oldest inhabitant, a good deal of entertaining matter has been added that is derived from Western ranches and mining camps, and the "padding" is not less interesting than what is evidently the body of the story. The relations of Robert Burscough (we fancy there is something autobiographic in the relation of the hero's boyhood) and Sybil Davies, afterwards Lady Morningham, "whose fate it was to make each other suffer very bitterly," are told with a certain amount of quiet power, the tragic result of Robert's well-meant, but not honest device of self-abnegation being eminently natural in its conclusiveness. It is sad that the ideal comradeship of the boy and girl should end in the extinction of love between the man and the woman, but the stages by which the pitiful climax is reached are lifelike, and the author may be credited with the moral truth as well as the originality of his *dénouement*. Besides Robert's own interesting, if somewhat indecisive character, there is a good deal of humorous appreciation of divers forms of humanity exhibited in the Cheadles, father and son, the choleric and chivalrous old colonel, and Robert's American acquaintances. Lord Morningham is altogether repulsive, but a very sufficient, and, unfortunately, not unnatural villain.

'Jerome' is a story quite of the old-fashioned order, full of high-flown epithets, melodramatic effects, and grandiloquent truisms. The youthful hero is a genuine survival of the type dear to the late Lord Lytton's admirers and imitators. "In his dark eyes, and stamped on his fine, impassioned, aristocratic features, were the reflected lights of a mighty passion, a supreme constancy." The inevitable opera singer—she is almost equally out of date in current fiction—is described with a prodigious accumulation of adjectives, and with references to a somewhat miscellaneous collection of well-known characters—Marie Antoinette, Phædra, Galatea, and "Venus disguised as a Marquise"! The other characters in the book are all in keeping, and it is not easy to decide whether their virtues or their crimes are the more absurd. Neither have much relation either to life or literature.

"These lasses' mother was my mother's sister, so that they were my nieces as well as my cousins." This conundrum is the only one propounded in a narrative otherwise extremely clear although rather lengthy. Having "given it up," the reader will forget it in Mr. Cresswell's pleasant picture of the ancient monastery, restored and reinhabited by a handful of scholarly ecclesiastics who have been induced by various reasons to attempt to revive in the Church of England the life of the Dominicans of old. How the original purpose of the founders was frustrated by the zeal of certain converts, who proposed to themselves nothing less in their association than withdrawal from the polemical world; how the settlement of a band of enthusiastic missionaries among them fluttered the dovecootes of the neighbouring secular clergy; how the surrounding rural population was pauperized; how the ecclesiastically minded ladies

made wild work of their duties and affections under the guidance of spiritual directors; how the erudite "Abbot" was reduced to disgusted despair by his illiterate band of clerical gladiators, "who are too busy teaching others ever to want to learn anything themselves," is told with a fair amount of humour in a readable, if not very exciting story. The peculiarities of the ill-assorted gathering of "monks" are shown with some discrimination of individual character; and the changeable enthusiasm of the ill-fated girl who dies for love of the fascinating Father Nolan is well contrasted with the cool intellectualism and unflinching purpose of the clever woman of the world who deliberately seduces that celibate into the toils of matrimony. The subject is, at any rate, not hackneyed, and if there is nothing particularly profound in the views which may be inferred from Mr. Fothergill's narrative of the incidents of the small tempest which surrounds his country home, there is also nothing narrow or uncharitable in his evidently orthodox churchmanship. Some of Miss Watkins's "yarns" of gossip are a trifle prolix, but she is an excellent chorus, and the somewhat crowded stage is never confused. In the interests of morality, the guilt of Eustace Nolan in the matter of Rosy's religious insanity and suicide should have been more signally punished.

'Miss Devereux, Spinster,' is somewhat pompously described by the author as "A Study of Development." This means, being interpreted, little more than that the children at the beginning of the book come to years of discretion after the ordinary course of nature, and take to love-making some time before its conclusion; that every one's tastes in the matter of Church services are established to his own satisfaction; and last, but not least, that the milksop child Sir Cyril Devereux is not altogether father of the man. Many ordinary moral sensations, which would require a very small exercise of imagination to divine, are described at length, and with abundance of capital letters. Others remain enigmatical to an average intelligence in spite of the explanations offered, or possibly on account of them. Miss Giberne has done much to spoil her story by the sort of bombast in which she has indulged, and which takes the place of psychological analysis. This is particularly unfortunate as the book contains some good character sketches, and would have been much more successful if the writer could have been content to remain simple and straightforward. Sybella Devereux, the middle-aged young lady, who never matures into a grown-up person, is quite the best feature in the story. General Villiers and one or two other people are also well drawn. Oddly enough, with all her pretentiousness of language, Miss Giberne occasionally lapses into slang expressions which have hitherto not been allowed brevet rank in literature.

The "skeleton key" of wedlock, as one gathers from Hope-Huntly's fervid and somewhat pedantic story, is the human law of divorce. The tale begins with a young maiden asking her father, "What is the meaning of divorce?" whereupon the father acts like a madman, and dismisses the governess. "I am turned adrift like a dog," moans the unfortunate lady, "and

must take immediate means to insure another refuge." The father, "as Parliamentary leader," had helped to "disannul" a law of Scripture, and thus enabled divorced people to remarry, "even while their former bonds remain undissolved by death." Then he has to put away his own wife, and she promptly marries the other man. Argal, says Hope-Huntly, his life was poisoned, and his own sin fastened revengeful fangs into his heart's core. There are other divorces or lessons from divorce in 'Wedlock, and its Skeleton Key,' and the author deals with the subject throughout in wild and whirling words. Her story is full of incidents and allusions, and patches of strong colour, and it is conceivable that many may find it amusing. What does it matter, then, that Hope-Huntly revels in foreign tongues, writing of "bête-noir" and "fi done, Padre," and tells her readers about Venus "Amadyomene" and "Danæ," and "varium et mutibile"? These latter words are probably misprints, and as such they are preferable to some of the deliberate dialectics of the story. It is possible that the author might have done better if she had kept to fiction pure and simple.

It is somewhat questionable how far Mr. Payn's title is fairly applicable to his collection of short stories, the majority of which are of a decidedly gloomy character, whilst the brightness of some of the rest is only superimposed on a dark or sordid background. Mr. Payn has a certain liking for tales of mystery and torture, for records of executions, and for morbid analysis of various kinds. One of the best bits of writing in his latest volume is a study of the thoughts and actions of a man who is "under sentence of death" from his doctor. This essay is placed amongst the "Sunny Stories," so that the reader is in a manner prepared for the assemblage of horrors which the compiler has accumulated under his second title of "Gleanings from Dark Annals." All or most of these gleanings are twice-told tales, and certain of them have been in print but a few years ago. They are undoubtedly fascinating of their kind; but the reader who procures 'Sunny Stories' with an idea that he is laying in a store of light reading for his trivial moods will probably be disappointed. On the other hand, those who relish stories of gloom, horror, crime, mystery, and torture, with all the ins and outs of the criminal record, will find much to their mind in Mr. Payn's industrious gleanings.

Nineteen short stories go to make up Mr. Sims's new volume. Not a very great deal is to be said for or against it, perhaps; yet, as such things go, it will pass. In outward appearance it is unattractive, and the inward matter is neither elegant in form nor particularly exciting in kind. As an example of what the short story should be, artistically speaking, the little volume is of no value. It is planned on no such lines, and what qualities it possesses are of another sort. Many of the stories evince kindly feeling and the wish to right abuses, and with a certain knowledge of the seamy side of London life Mr. Sims may be credited. A good deal of what we may call the Christmas spirit is scattered about these pages, and the humour and pathos are in accord-

ance. In them wrongs are righted, the lost restored, the drunkard is reclaimed, in a more or less seasonable, if not exactly convincing fashion. 'Bismarck in London' is of another stamp; it is, perhaps, in its way as bright and amusing as anything in the collection.

OUR LIBRARY TABLE.

Messrs. Kegan Paul & Co. publish *Disraeli and his Day*, by Sir William Fraser, a work which is entertaining and certain to be largely read, but of which it is difficult for a critic to take a highly favourable view. Sir William Fraser's facts are not very certain, his style is a little weak, and his opinions frequently disputable. Moreover, there is rather more Fraser than Disraeli in the book, which is a drawback, as Sir William Fraser's judgment is not good. Witness his opinion that Palmerston's success was remarkable, considering the fact that he was not a first-rate man—an opinion with which few who have read Palmerston's letters will agree. Some of the stories which Sir William Fraser tells can be found in a better form elsewhere, occasionally in 'Hansard.' He suggests that it was in a speech of only a few words that Disraeli roused a tired House with the famous Turkish admiral story; whereas the speech itself, which can be read in 'Hansard,' shows that this is an error. Moreover, the speech is wrongly quoted, and, if it was to be altered from the better form in which it appears in 'Hansard,' should have been given in that shape in which the veterans remember it, with an interruption which improved it. Disraeli is said to have used the words, "He lives on, I believe, in honour among his neighbours"; to which some one interrupted, "No, he is dead"; whereon Disraeli turned round, with pretended savagery against the interrupter, but with obvious reference to Peel, and said, "He may be dead, but he was not shot as a traitor." The blanks in Sir William Fraser's knowledge are confusing. It is, perhaps, rightly that he tells us, for example, that brown is a colour unknown in heraldry, but he says so in order to assure us that he does not understand brown liveries; whereas any herald would inform him that gules is properly represented by brown in liveries, inasmuch as none of those families in the British Empire who have gules for the field of their arms can use red liveries for fear of being supposed to set up as imitators of the kings of England. Sir William Fraser twice tells us that on important occasions Disraeli used to refrain from wearing his hat in the House of Commons, while he ought to have remembered that in the later of the years in which Sir William himself sat in the House of Commons Disraeli was never seen to use a hat between the time of his first arrival and that of his last departure from the House. Sir William Fraser tells us that the word Parliament is derived from "parliamento mente"; the fact being, of course, that our word is pure Norman French, and has come down to us from the days in which all regular assemblies of lawyers in the kingdoms of England and France were called by this name. Sir William goes out of his way to make a few unpleasant references to people who have not long been dead and who have near relatives alive, as, for example, where he calls a highly respected gentleman in this position an "inveterate and hopeless" gambler. He gives many well-known names—as, for example, the one of which we speak—at length, but elsewhere uses initials in similar cases, although in so transparent a way that the use of them cannot be defended: as, for instance, "A. H." for Abraham Hayward at p. 289, and "Mr. S." for Mr. Stansfeld at p. 22. Sir William is not always happy with names, and christens the well-known Mr. Cove "Cole." The story in which Mr. Cove is mentioned must be untrue,

because it turns upon Mr. Disraeli, when Prime Minister in the days of the "vast Tory majority," having been unable to leave the House of Commons except by the great lobby, whereas the Prime Minister in those days was allowed to leave if he pleased by the Speaker's private door at the back of the House; so that the memory of Mr. Disraeli is saved from the disgrace of his having put the House of Commons to the trouble of a burlesque division for a purely private and personal reason. Neither can we trust Sir William when he suggests that Russia contributed the funds on which the Liberal Opposition won the election of 1880, nor in the statement that a thousand pounds was offered for a copy of Disraeli's 'Endymion' twenty-four hours in advance of publication. The statement that the late Mr. Cavendish Bentinck possessed "vast wealth" is also certainly an absolute error; as is that with regard to members bowing to the Speaker, which Sir William Fraser tells his readers has nothing to do with the Speaker, but descends from the practice of bowing to the east in churches, and was introduced when Parliament sat in St. Stephen's Chapel. This is an absurd myth, as a reference to the oldest journals preserved will show, where the "obseissance" to the Speaker is often mentioned. The name of "Sir R. Gorst" at p. 265 is a mistake, and we are left in doubt which of the two members who might have been intended Sir William Fraser means. Dr. Kenealy is stated to have been member for Stafford, which is a blunder. These are far from being Sir William Fraser's only errors. Of points of doubt we should have many were we to quit the ground of positive for that of possible mistake. The statement that Mr. Disraeli was afraid of Mr. George Bentinck, the member for West Norfolk, and twice offered him cabinet rank, is one which has been made previously, but which is probably untrue. Then, too, many of the stories are stale, as for instance that of Disraeli calling M. Waddington "an episseeer." Sir William Fraser will hardly carry his readers with him in his personal statement that Mr. "Bright was believed by some to be honest because he was fat and rude"; and Sir William thinks that politician to have been "utterly insincere" and "full of splenetic bitterness and vanity." What he says of Disraeli is far more generally accepted by those who know, although equally opposed to the present opinion of the public, namely, that the fame of Disraeli has been chiefly posthumous, because he was ill-regarded during nearly the whole of his life, and did not really begin to be successful until he was seventy. The parallel which Sir William draws between Disraeli and Napoleon III. at p. 374 is not flattering to the English minister; and it is untrue to say that Louis Napoleon, like Disraeli, never "incurred hostile criticism in relation to money matters." It was on this very ground that Louis Napoleon was "cut" by English society before he became Prince President; and when he was Prince President he raised money for the *coup d'état* by means worse than questionable. After making all deductions we must again admit that Sir William Fraser has produced a book which is amusing and pleasant enough to read, while some of his stories are admirably told.

Messrs. Macmillan & Co. publish *War*, by Col. Maurice, in part a reprint of the well-known article in the last edition of the 'Encyclopædia Britannica,' but an improved version with an excellent preface which in itself is a most admirable contribution to the literature of the art of war. The appendices and new chapters which Col. Maurice has added are, perhaps, less careful in execution than is the body of the book. We have noticed only one actual error in the text, and that a mere misprint and an obvious one on p. 61; but there are a few blunders in the index. In his list of books Col. Maurice mentions with the date of 1885 a French work on modern warfare which, writing without the book before us, we believe has been republished

with great additions and improvements within the last year. In any case the book is one to which Col. Maurice might usefully have referred in detail as giving in fact the best French history of the war of 1870, for the illustrations are almost wholly drawn from the wars of 1866 and 1870, chiefly from the latter, and are very fully treated and elucidated by excellent maps. Incidentally Col. Maurice offers some of the bitterest criticism which can be found anywhere on the preparedness of the British Empire for war. Notably he describes the deliberate sacrifice of the qualities upon which the value of artillery, and in a high measure the success of armies, depend, by those British artillery officers who insist on "smartness," in order to win praise for speed, without regard to accuracy or to concentration of fire, a practice which Col. Maurice calls "sham-firing." It must be remembered that he is here writing of his own branch of the service. In a literary sense the most interesting part of Col. Maurice's book, which is admirably written throughout, lies in a passage about Cromwell, in which we think that he makes out his case that Cromwell was no exception to the rule that successful generals must have studied the art of war.

Denmark: its History and Topography, Language, Literature, and Fine Arts, Social Life and Finance (Heinemann), is a distinctly useful book. It consists of a series of monographs on the topography, geology, constitution, history, literature, arts, and social and economical conditions of the country. Each section has been written, with almost mathematical accuracy and exactness, by a specialist of repute, and is provided, besides, with a special bibliography—a most laudable practice by no means so common as it ought to be in works of this sort. Nevertheless, the book is not altogether satisfactory. To begin with, there is a want of due proportion about it. Statistical and topographical details, which, valuable as they may be, are of comparatively little general interest, and can besides be found, by those who want them, much more copiously set forth in our Murrays and Baedekers, occupy a good third of 'Denmark's' modest 268 pages, while facts of paramount interest and importance as either tracing the growth of the nation or illustrating its inner life—facts which are not easily procurable by the student ignorant of Danish, and which he therefore naturally looks for first of all in a book which professes to be a "well whence strangers feeling an interest in our country.....may draw a goodly draught of intelligence concerning..... its more important institutions and intellectual movements"—are cut down almost to vanishing point. Thus the language and literature are dismissed in nineteen; the arts, including music, in fourteen; the drama and stage in eleven pages, and are, therefore, very little more than mere lists of names and dates. Now, considering that the Danish literature is, relatively, one of the most brilliant and prolific in the world; that, even apart from its incomparable collection of ballads (*Kæmpeviser*), and that magnificent cycle of dramas which justify the Danes in placing their great Holberg by the side of Molière himself, it has produced, in quite modern times, at least a dozen poets and more than a dozen novelists of the highest rank (to say nothing of its remarkable triumphs in other branches of literature), besides a host of lesser luminaries—considering, moreover, that this literature, though so easily accessible to an Englishman (Danish being by far the easiest language an Englishman can learn), is still practically unknown among us—we think Herr Weitemeyer might well have enlarged the literary section of his book at the expense of his statistics and his topography. How is it possible, with the best will in the world, to say anything satisfactory about such a literature as the Danish in a meagre nineteen pages? The editor, indeed, expresses the hope that "the bibliographical notes following each of the larger sections.....may

be sufficient not only to introduce the foreigner to Danish literature, but also to give him some idea of the copiousness of this literature." We envy him his sanguine temper, but it is much more probable that "the foreigner" will not even look at the bibliography. Experience teaches us that the bibliography is about the last part of the book the general reader thinks of turning to, unless especially interested in the subject, and little or nothing has been done in the present case to awaken any such interest. And this brings us to the second fault in 'Denmark,' its dryness, which is most observable where least excusable, i.e., in the short summary of the history. Now the history of Denmark is only a little less striking and stirring than the history of the sister realm of Sweden, and abounds with the most dramatic incidents, which have suggested to poets and painters, in and out of Scandinavia, some of their happiest conceptions. When, then, such a history is so summarized as to appear absolutely tame and uninteresting, there must be something wrong somewhere, and dryness is certainly the fault of the history of Denmark as summarized by M. Weitemeyer. Moreover, the want of proportion already alluded to is observable here as elsewhere in the book—thirty-nine out of the sixty-nine pages of the summary being devoted to the last forty years of the little kingdom's history, the largest portion of which is of purely local interest. The English of the book is singularly clear and correct. But for the occasional misuse of the definite article, and the funny practice of cutting down all such words as *though*, *through*, to *tho* and *thro*, no one would ever suspect it was by a foreigner, for we gather from the preface that the editor, to whom we are also indebted for the larger portion of the book, is responsible for the translation likewise.

THE "Badminton Library" volume on *Riding*, chiefly by Capt. Weir, is excellent, and both the firm of Messrs. Longman & Co. and the Duke of Beaufort must be congratulated upon this admirable addition to their series. It would, we think, be almost impossible to find a fault in it. It is most readable, and a perfect handbook to the art.

FROM Messrs. Swan Sonnenschein & Co. there reaches us *The Boating Man's Vade-Mecum*, by Mr. W. Winn, a useful little volume, admirably illustrated by the author, in which rowing men will be disappointed, but with which sailing men will be delighted.

THE literature of golf is increasing rather too rapidly, for it can hardly be said that Dr. McPherson's *Golf and Golfers* (Blackwood) was worth republishing in its entirety from the *National Observer*. Three or four of the papers are amusing, but the others are padding.

VOL. I. of the *British Road Book*, compiled by Mr. Frederic Cook for the Cyclists' Touring Club, and published by Mr. E. R. Shipton, the secretary of the Club, at its offices, is said to comprise "the southern counties" from "Kent to Cornwall," and forms a perfect guide to the roads south of the line London, Reading, Bristol, giving every hill.

MR. CARL THIMM has written for Messrs. Franz Thimm & Co. a bibliography of *The Art of Fence*, which is beautifully got up and fairly accurate, but a little spoilt by the introduction of a somewhat foolish appendix, containing quotations from English newspaper articles upon some modern duels, such as have no permanent interest.

SIR WILLIAM HUNTER'S *School History and Geography of Northern India*, published in London by Mr. Henry Frowde, is as accurate as all which comes from Sir William Hunter's pen, but it does not require detailed notice, inasmuch as it is chiefly an abridgment from his previous works.

THE number of reprints on our table is very considerable. The most important is a cheap

reprint of the pretty Aldine edition of *Chaucer's Poetical Works* (Bell), revised by Dr. Morris. It is a pity that the opportunity of further correction has not been taken advantage of; still this issue at a very low price is a boon to the public. —To their excellent "Minerva Library" Messrs. Ward & Lock have added some of Macaulay's ever popular essays, under the title *Essays Historical and Literary*. The woodcuts are no improvement. —Messrs. Vizetelly & Co. have published the second volume of the pleasant selection Mr. Ward has made from *The Diary and Letters of Madame D'Arbly*, a capital abridgment for the general reader.

OF the new editions before us one of the most attractive is that of Mrs. Oliphant's pleasant volume *Royal Edinburgh*; but the errors we pointed out in the first edition should have been corrected, and really publishers of the standing of Messrs. Macmillan should be ashamed of issuing such a work without an index. We are glad to receive from the same firm a new reprint of *The Psalms Chronologically Arranged by Four Friends*. Another publication of Messrs. Macmillan's, Mr. St. John Tyrwhitt's agreeable volume *Our Sketching Club*, has reached a fifth edition. —*Jack's Father, and other Stories*, by Mr. W. E. Norris, have appeared in the "Novel Series" of Messrs. Methuen.

WE have on our table the catalogues of Mr. Evans (books on Africa), Messrs. Garratt & Co., Mr. Harvey (valuable), Mr. Jackson, Messrs. Jarvis & Son (good), Mr. W. May, Messrs. Sothran (catalogue of handsomely bound books), Mr. W. Spencer (good), and Messrs. Suckling & Galloway; also those of Messrs. Meehan of Bath (two catalogues), Mr. Downing, Mr. Hitchman, Mr. Lowe (good), Mr. Thistlewood, and Mr. Wilson of Birmingham, Mr. Toon of Brighton (good), Messrs. George's Sons (books on Africa) and Messrs. Fawn & Son of Bristol, Messrs. Macmillan & Bowes of Cambridge, Mr. Brown (good), Messrs. Douglas & Foulis (good), Mr. Cameron, and Mr. Clay (good) of Edinburgh, Mr. Commin of Exeter (two catalogues, one of science, the other of fine art), Mr. Teal of Halifax, Mr. Milligan of Leeds (fair), Messrs. Young & Sons of Liverpool (fair), Messrs. Browne & Browne (interesting) and Mr. Thorne (interesting) of Newcastle-upon-Tyne, Messrs. Taylor & Son of Northampton (two catalogues), Messrs. Jarrold & Sons of Norwich, and Mr. Ward of Richmond, Surrey (good catalogues of engravings after Turner, &c.). We have also received from M. Charavay of Paris a catalogue of a valuable sale of autographs (June 6th); from M. Stargardt of Berlin a good catalogue of autographs; and one of a sale of interesting MSS. and books (July 21st–25th) from Mr. Rosenthal of Munich.

WE have on our table *Marie Louise and the Decadence of the Empire*, by Imbert de Saint-Amand, translated by T. S. Perry (Hutchinson), —*The Intercourse between the United States and Japan*, by I. Nitobe (Baltimore, U.S., Johns Hopkins Press), —*The Letters of S. G. O.*, edited by A. White, 2 vols. (Griffith & Farran), —*Russia and the Jews*, by A. Reader (Digby & Long), —*Body, Parentage, and Character in History*, by F. Jordan (Kegan Paul), —*A Fragment of the Babylonian "Dibbarra" Epic*, by M. Jastrow (Philadelphia, University of Pennsylvania Press), —*An Introduction to the Greek Language*, by M. C. Hime, LL.D. (Simpkin), —*First Steps in Greek*, by F. Ritchie (Longmans), —*German*, by E. M'Queen Gray (Methuen), —*Italian Passages for Translation*, by J. L. Bevir (Percival), —*A Compendious French Grammar*, by H. Edgren (Boston, U.S., Heath), —*A Translation of the Annals of Tacitus*, Book I., by E. S. Weymouth (H. K. Lewis), —*Elementary Grammar and Composition, with Exercises* (Blackwood), —and *Book-keeping by Double Entry*, by F. Wreford and W. S. McGregor, Part I. (Moffatt & Paige).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Adamson's (W.) *Paul's Address to the Athenians viewed in Relation to Modern Thought*, cr. 8vo. 2/6.
Campbell's (C.) *Critical Studies in St. Luke's Gospel*, 7/6 cl.
Drane's (A. T.) *The History of St. Dominic*, 8vo. 15/6.
Paget's (F.) *The Spirit of Discipline*, cr. 8vo. 6/6 cl.
St. Clair's (G.) *Buried Cities and Bible Countries*, cr. 8vo. 7/6.
Watson's (Rev. C.) *First Epistle General of St. John*, 7/6 cl.

Fine Art.

Maurier's (G. du) *Society Pictures selected from 'Punch.'* Vol. 1, roy. 4to. 12/ half bd.
Redgrave (Richard), C.B., R.A., *a Memoir*, by F. M. Redgrave, 8vo. 10/6 cl.

Poetry and the Drama.

Austin's (A.) *Narrative Poems*, cr. 8vo. 5/ cl.
Hickey's (E. H.) *Michael Villiers, Idealist, and other Poems*, cr. 8vo. 6/ cl.
Lowell's (J. R.) *Writings*, Vol. 9: *Poems*, Vol. 3, cr. 8vo. 6/ cl.
Morison's (J.) *There as Here, Hints and Glimpes of the Unseen*, 12mo. 3/ cl.
Morison's (W.) *Through the Pastern. Poems*, 12mo. 3/6 cl.
Munby's (A. J.) *Vestigia Retrosorum*, Poems, cr. 8vo. 5/ cl.
Pollen's (J.) *Rhymes from the Russian*, 12mo. 3/6 cl.
Shakespeare's *Antony and Cleopatra*, with Introduction and Notes by K. Deighton, 12mo. 2/ swd.
Smith's (H. G.) *Crispus, a Drama*, roy. 16mo. 5/ cl.

Music.

Cathedral Prayer Book, being Book of Common Prayer with Music, edited by Stainer and Russell, cr. 8vo. 8/ cl.
Love's (J.) *Scottish Church Music and its Composers and Sources*, cr. 8vo. 7/6 cl.

History and Biography.

Browning (Robert), *Life and Letters of*, by Mrs. S. Orr, 12/6.
Franklin (Sir John), *Life of*, and the North-West Passage, by Capt. A. H. Markham, cr. 8vo. 4/6 cl.
Vine's (J. M.) *Sixty-three Years Angling from the Mountain Stream to the Mighty Tay*, cr. 8vo. 10/6 cl.
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ETON: AN ODE.

FOR THE FOUR HUNDRED AND FIFTIETH ANNIVERSARY
OF THE FOUNDATION OF THE COLLEGE.
(TO BE SET BY DR. PARRY.)

I.

FOUR hundred summers and fifty have shone on the
meadows of Thames and died
Since Eton arose in an age that was darkness, and
shone by his radiant side
As a star that the spell of a wise man's word bade
live and ascend and abide.

And ever as time's flow brightened, a river more
dark than the storm-clothed sea,
And age upon age rose fairer and larger in promise
of hope set free,
With England Eton her child kept pace as a
fostress of men to be.

And ever as earth waxed wiser, and softer the
beating of time's wide wings
Since fate fell dark on her father, most hapless
and gentlest of star-crossed kings,
Her praise has increased as the chant of the dawn
that the choir of the noon outtings.

II.

Storm and cloud in the skies were loud, and light-
ning mocked at the blind sun's light;
War and woe on the land below shed heavier
shadow than falls from night;
Dark was earth at her dawn of birth as here her
record of praise is bright.

Clear and fair through her morning air the light
first laugh of the sunlit stage
Rose and rang as a fount that sprang from depths
yet dark with a spent storm's rage,
Loud and glad as a boy's, and bade the sunrise
open on Shakespeare's age.

Lords of state and of war, whom fate found strong
in battle, in counsel strong,
Here, ere fate had approved them great, abode
their season, and thought not long:
Here too first was the lark's note nursed that
filled and flooded the skies with song.

III.

Shelley, lyric lord of England's lordliest singers,
here first heard
Ring from lips of poets crowned and dead the
Promethean word
Whence his soul took fire, and power to outsoar
the sunward-soaring bird.

Still the reaches of the river, still the light on
field and hill,
Still the memories held aloft as lamps for hope's
young fire to fill,
Shine, and while the light of England lives shall
shine for England still.

When four hundred more and fifty years have risen
and shone and set,
Bright with names that men remember, loud with
names that men forget,
Haply here shall Eton's record be what England
finds it yet. A. C. SWINBURNE.

'TALLEYRAND REPLIES TO HIS ACCUSERS.'

UNDER this title Mr. Whitelaw Reid publishes
in the June number of the *Century* some more
extracts from forthcoming parts of the Talley-
rand memoirs. This time the passages quoted
—written in 1824—deal with the charge made
by Savary (Duc de Rovigo) against Talleyrand

of having advised the shooting of the Duc
d'Enghien, and with de Maubreuil's charge
against the minister of having paid for the pro-
posed murder of Napoleon. The American
minister in Paris does not this time defend
Talleyrand, who is left by him to justify himself,
as a notorious liar, against admitted brother
liars such as Napoleon. We are no admirers of
Talleyrand, but we think his defence on these
points successful. He quotes, however, a des-
patch which shows that he did not hesitate to
transmit orders which implied that the duke
was to be treated as a dangerous criminal. The
episode had its importance under the monarchy
in 1824. It has little now, when all are willing
to admit that Napoleon did many acts more un-
justifiable than shooting this prince—given the
police information he received.

BLIZZARD.

IN Mr. Theodore Watts's letter on the word
blizzard in the *Athenæum* of the 16th inst. I see
he mentions that Mr. George Borrow says the
word "siz" is used by the East Anglian gipsies
to signify "hiss." Allow me to say that the word
is (or was) frequently used by others besides
gipsies, in some parts at least of the Eastern
Counties. I well remember that the word was
often used in our house (at Colchester) when
I was a child, but it often received an addi-
tional syllable. Thus a fire made of green
sticks was said to "sizzle" or to make a great
"sizzling."

LYDIA T. MORRIS.

Taunton, May 23, 1891.

Apropos of Mr. Bromley's letter in to-day's
Athenæum, it may be interesting to note that
a few months ago there died here a very worthy
mason who bore the above name—"Blizzard"—
and not a variant thereof. He was over sixty
years of age. H. READ.

CURIOSITIES OF COPYRIGHT.

A RECENT experience of mine throws light
upon certain curiosities of copyright about which
it is desirable that the public should be informed.
Permit me to trouble you first with a brief nar-
rative of the facts.

The appearance in Germany of a magazine
bearing the title *Das Zwanzigste Jahrhundert*
suggested to me the idea of changing the title
of the *Ladder* to the *Twentieth Century*. I
called at the Copyright Department of Sta-
tioners' Hall to ascertain if there was any diffi-
culty in the way of adopting the new title, and,
if there was none, then to register it. The
official courteously informed me that to the best
of his knowledge no such title had been regis-
tered; that registration is not necessary to
secure copyright, priority of publication being
enough; but that if I was anxious to satisfy
myself that no one else had established a prior
claim to the title I might ask at the British
Museum if any one had lodged there a publication
with such a title. I called twice at the British
Museum. On the first occasion I was told that
no such publication had been lodged. On call-
ing again two or three days after to lodge my
statutory copy a different official informed me
that about a month ago a publication called *The
20th Century: the Magazine of the Future* had
been lodged from the *Review of Reviews* office.
My statutory copy, however, was accepted, and
a receipt was given me for it. On the recom-
mendation of this official I went to the *Review
of Reviews* office, and was there told that they
knew of no publication called *The 20th Century*.
On the same day two gentlemen on my behalf
went to the *Review of Reviews* office and made
similar inquiry with the same result, except
that the clerk, after some search, obligingly
handed them a copy of an American weekly
called *The Twentieth Century*. We naturally
concluded that this must somehow have found
its way from Mr. Stead's office to the British
Museum. So, thinking that now there could be

no bar to my use of the title, I instructed my
printer to go to press with the June issue.

The following morning, to my surprise, I
received from a friend, who has exceptional
means of obtaining information on such matters,
a copy of the *20th Century: the Magazine of the
Future*, with the information that it was pur-
chased at the publishing office, the office of
Tit-Bits. Mr. Newnes was at Paris, and two
days passed before I could see him. When I
did see him I learned from him that he claimed
the right to the title and meant to enforce it;
that if I published a single copy bearing that
title without giving him a letter acknowledging
his right and promising not to use the title in
subsequent numbers, he would at once apply for
an injunction.

Now the public interest centres in this—that,
if Mr. Newnes is in the right, a person who
wishes to obtain copyright in a title may register
as I did; may seek at the British Museum, as
I did, information as to any prior claim; may
first fail to obtain any trace, and then be mis-
informed so as to be put on the wrong scent;
may thus be induced to incur the expense of
printing a whole edition, and at last be landed
in an action which may involve him in heavy
damages. The state of the law is even worse.
If Mr. Newnes had been willing to incur the
small penalty of 5*l.* for not lodging a copy at
the British Museum, he would still have prop-
erty in the title although he did no more than
keep a small stock on sale at his publishing
office, without doing anything to afford means
of discovering that such printed matter was in
existence. Registration is not needed unless
in order to institute legal proceedings, and it
may be deferred till then. But for the acci-
dental information got from a friend exception-
ally situated to give it, I should, after using all
diligence to ascertain if there was any prior
claim, have exposed myself to the tender mercies
of Mr. Newnes. The astuteness of that gentle-
man in taking advantage of the defective state
of the law is noteworthy. His production bears
neither date nor price so far as I observed. A
note at the end intimates that due notice will
be given when No. 2 will be issued. Thus,
without further expense or trouble, he can from
his stronghold in Burleigh Street pounce upon
any individual who may innocently use the title
—can, when the end of the present century
comes, "arrange with Mr. Knowles," or "bring
out a magazine of his own" and call it the *20th
Century*, on January 1st, 1901, or sooner.

Can such action as this be *bonâ fide* publica-
tion in terms of the Act? If so, surely the law
leaves a dangerous power in the hands of clever
fellows like Mr. Newnes. Ought not registra-
tion to be the certificate of *bonâ fide* publication
and the legal evidence of copyright? Ought
not registration to absolve the party registering
from all responsibility? D. BALSILLIE.

SONNETS OF WYATT.

I SEND subjoined a version of St. Gelais's
lovely sonnet, which I think even closer to the
original than the fine rendering you have given
us by Mr. Austin Dobson:—

Behold those mountains in the blue serene,
How like they show to my distressful state!
High lifts their head, high is my heart's elate:
As their foot firm, so stands my faith, I ween.
Runnels and rivers down their sides do flow;
Tears from my two eyes stream their channels down:
As deepest sighs my swelling bosom crown,
So ruffian winds about their summits blow.
A thousand flocks do walk thereon and feed;
As many loves do droop and grow indeed
In this my heart, which is my pasture sole.
The hills are fruitless, and my joys the same.
Twixt them and me one difference I shall name:
They're capped with snow, whilst I am burnt to coal.

The French language of the time of Marot
has always a great charm for me. I think it has
lost a great deal more than it has gained since.
I never could comprehend what their critics
meant by talking of Malherbe as the first who
wrote French verse with grace and melody. But

Dr. Johnson imported the error, and gave us the same nonsensical judgment about the versification of Waller. C. A. WARD.

SALE.

ON Thursday, May 21st, Messrs. Christie, Manson & Woods sold the books and autographs belonging to the late Hon. Mrs. William Ashley. Punch, from the commencement in 1841 to December, 1890, one volume wanting, fetched 20*l*. Burton's *Arabian Nights*, 21*l*. *Biblia Sacra Latina*, manuscript of the twelfth century on vellum, formerly in the collection of Peter de Villars, Archbishop of Vienne, 60*l*. Gould's *Birds of Australia*, with the supplement, 175*l*. A letter of Robert Burns to his father, December 27th, 1781, written at the time when he was learning the business of a flax dresser, 53*l*. ; 'On Cessnock Banks,' Burns's autograph, 21*l*. A Latin letter of Queen Elizabeth to the Duke of Brunswick, in the handwriting of Roger Ascham, the subscription and signature in the autograph of the queen, 16*l*. 16*s*. A letter of Goldsmith to Garrick, in which he says, "I shall have a comedy for you in a season or two at the farthest, that I believe will be worth your acceptance," endorsed by Garrick "Goldsmith's parlayer," 39 guineas.

LAURENCE OLIPHANT.

Athenæum Club, May 25, 1891.

In your review (May 23rd) of the 'Life of Laurence Oliphant' you say:—

"It was in accordance with the fitness of things that they should have received a visit from Gordon. To Gordon was submitted the manuscript of 'Symptomata,' which he characteristically wished written from a more Biblical point of view."

If Oliphant had written any work on spiritual matters before July 9th, 1854, it is possible that "the fitness of things" might have commended the work to Gordon. See Oliphant's letter of that date, on the 143rd Psalm, vol. i. p. 141.

But another of his letters, July 4th, 1857, vol. i. p. 205, was such as to make an impassable gulf between the two marvellous men. I write, however, not to trouble you with any disquisitions of my own, but to offer to you fragments of Gordon's letters to myself which have never been published, and which may interest you and accentuate the contrast between Gordon and Oliphant to which I draw your attention, as exhibiting the difference between the temporary hermit of Haifa, and the man who sought "the poor people in the slums" at Gravesend, to win them to the knowledge of a Saviour. Writing to me from Jerusalem, February 12th, 1883, while suffering from a condition of life at which some travellers have grumbled, Gordon said:—

"I do not know how long I may be out here: it is too luxurious a life for me to be content with for long; and I like the poor people in the slums, they are Paradises to me. It is remarkable how small all things are out here. This is just as it should be, to my mind. Saul, David, &c., were only petty chiefs. Palestine is only a small country; yet it, and they, are on sufficiently large scale to manifest forth the working of men's hearts,—the contest being, our own will or self and God's will. Philistines, Canaanites, all these nations are in us, and all those wars go on, in us. Goodbye. You are in my little book and I visit you daily....." C. G. GORDON.

Writing from Jerusalem on July 3rd, 1883, Gordon said:—

"I met Mr. and Mrs. Laurence Oliphant at Haifa. He is a clever satirist and may be called Thackeray's successor. He and his wife, and four Americans, live in a sort of community. They have odd ideas which I do not fathom. He and his party are going to live on Mount Carmel among the Druses, who have a couple or so of villages there. Oliphant knows the world and is interesting. You know he was a London swell, and he left suddenly and became a wanderer by choice, working for his livelihood in all sorts of capacities, match-selling, &c., and his wife, who is well-born, did ditto, and worked apart from him for three years, dress-making.

Cui bono I do not know, except that they have learnt to feel for others, which perhaps one can do, without that ordeal they went through....." C. G. GORDON.

As Gordon and those of whom he wrote have passed away, the publication of his off-hand remarks can do no harm. As to himself, though some may sneer at his devout faith in the Bible, even they can hardly be inaccessible to modesty when they remember that Bacon found in that book the will of God, and that Newton was, in that respect, of the same mind as Bacon.

G. W. RUSDEN.

36, Bloomsbury Street, May 27, 1891.

MAY I be allowed a line or two to say that the statement that Thomas Lake Harris was a Swedenborgian minister, contained in your review of the 'Life of Laurence Oliphant,' is inaccurate? He never was connected with the New Jerusalem Church, either in this country or in the United States.

Harris, whose whole career has been parasitical, did indeed attempt to attach himself to the New Church and to attach the New Church to him. In this he failed utterly, and could not help failing, as his own special doctrines both of faith and life have nothing in common with the teachings of Swedenborg. It is probably from a partial knowledge of this circumstance that the statement in question has originated.

Those who have read your review will, I am sure, sympathize with us of the New Church in desiring that our name may not be connected in public estimation with a man whose true portrait, most ably sketched in Mrs. Oliphant's pages, is so unlovely. JAMES SPEIRS.

* * We simply adopted Mrs. Oliphant's statement.

JOSEPH ROUMANILLE.

JOSEPH ROUMANILLE, who died at Avignon on May 24th, was the originator of the Provençal Renaissance known as the *Félibrige*—"lou vièl paire di Felibre." He was born August 8th, 1818, at St. Remy, where his father was a gardener. Educated at Tarascon, he went to Avignon in 1845 as tutor in a school, where one of his scholars was Frédéric Mistral. His first volume of poems—a volume which dates the beginning of the movement which has added a beautiful modern literature to the beautiful early literature of the Troubadours—was 'Li Margarideto' (1847). This was followed by 'Li Capelan' (1851), 'Li Provençal' (1852), 'Li Souniarello' (1852), 'La Part de Diéu' (1853), 'La Campana Mountado' (1857), 'Li Nouvé' (1865), 'Li Flour de Sauvi,' 'Lis Entarro-chin' (1874), and 'Fau i'ana.' In 1864 a collected edition of Roumanille's works in verse and prose was published in two volumes, 'Lis Oubreto en Vers' and 'Lis Oubreto en Proso.' In 1883 a volume of tales was issued under the name of 'Li Conte Prouvençal e li Cascarelto.' Roumanille, who was a bookseller, was his own publisher, and the publisher of the works of Mistral and most of the other *Félibres*.

The charm of Roumanille's work lies in its quaint and simple freshness, its delicious humour, its absence of literary artifice. His songs have the flavour of folk-songs, his tales the flavour of folk-tales. It is not literature that one reads, it is spoken words that one hears, it is the people singing at their work. Tales like 'Lou Curat de Cucugnan' ('Le Curé de Cucugnan,' well known in Daudet's French version) and 'Lou Abat Tabuissoun' ('L'Abbé Tabuissoun') have the exquisite and perfectly pious irreverence of the monkish legends of the Middle Ages, with little that betrays a modern origin. To those who knew the man it is enough to say that the work has all his own gaiety, all his own blithe force—a force and gaiety which remained unabated to the last. When I talked with him, a month ago, at his house in Avignon, I found it difficult to believe that he was really seventy-three. I should have found it still harder to think that

in so short a time it would be my sad task to write these lines in his memory.

ARTHUR SYMONS.

Literary Crossip.

A VOLUME of essays on education is in the press, which will be edited by the Hon. and Rev. E. Lyttelton, Head Master of Haileybury College. Mr. Lyttelton himself contributes two papers, one on 'Principles and Practice' and one on 'Compulsory Greek.' Mr. Glazebrook, the Head Master of Clifton, writes on 'English Literature' and 'The Universities and Specialization'; the Head Master of Harrow on 'The Religious Education of Boys'; Mr. Pollard, the Head Master of the City of London School, on 'Commercial Education'; and Mr. Field, the Head Master of the King's School, Canterbury, contributes three essays, one of them a plea for Greek. Mr. Cookson, of St. Paul's School, is the author of an article on 'The Scholarship Question,' Mr. Howson, of Harrow, of one on 'The Teaching of Music in Public Schools.' There are to be thirteen papers in all. Messrs. Percival are the publishers.

THE British Museum has acquired some more Greek papyri, containing accounts and also texts the exact nature of which has yet to be ascertained.

MR. WALTER BESANT'S articles on London in *Harper's Magazine* will be nine in number and fully illustrated. They will subsequently be published in book form simultaneously in England and America.

THE private correspondence of Bishop Doyle (J. K. L.) has been entrusted by his executors for publication to Mr. W. J. FitzPatrick, whose judicious editing of the O'Connell letters received cordial recognition from the *Athenæum*. In reviewing Mr. FitzPatrick's 'Life of Dr. Doyle' we noticed the striking character of the bishop's letters—especially those to women; and Mr. FitzPatrick has been successful in collecting many more. The new volumes will be wholly distinct from 'The Life of Dr. Doyle,' and will be amply supplied with explanatory notes.

MR. THEODORE WATTS has written for the *Fortnightly Review* an article called 'The Future of American Literature,' in which is discussed the question, "What would have been the effect in regard to the creation of a national literature in America had her literary growths been protected and fostered in the plastic period of her history (*i.e.*, immediately after the War of Independence) by a Copyright Act?"

MR. COLVIN'S edition of the 'Letters of Keats,' which was announced some time ago by Messrs. Macmillan & Co., is now nearly ready for publication.

IN spite of the prevalence of influenza and the supposed depression of trade, the publishers do not seem to be experiencing bad times. A new edition has been called for of Dr. Atkinson's account of his parish in Cleveland, which we reviewed last week; and the 1,500 copies of which the first edition of Mrs. Oliphant's biography of Laurence Oliphant consisted disappeared in a week.

MESSRS. MARSHALL BROTHERS are going to issue a pamphlet, called 'Personal Reminiscences of Laurence Oliphant,' by Mr.

Louis Leisching. Mr. Leisching's name is mentioned several times in Mrs. Oliphant's book, and he ought to be able to give a great deal of interesting matter.

MESSRS. PERCIVAL will publish shortly Prof. Pelham's long-promised 'Outlines of Roman History.'

MESSRS. TILLOTSON & SON, of Bolton, announce the approaching publication of a new story by Ouida, dealing with love and religion, entitled 'The Silver Christ.'

MESSRS. MACMILLAN & Co. are about to issue their well-known "Golden Treasury Series" at a lower price, that they may come within the reach of a yet wider circle of purchasers. The volumes will be issued month by month, beginning with a carefully revised edition of Mr. Palgrave's 'Golden Treasury of Songs and Lyrics,' which originally gave the series its name.

THE London Library, which had its fiftieth annual meeting on Thursday, finds itself in a highly prosperous state, thanks in a good measure to the exertions of Mr. Harrison. It has a fine library, a freehold house to which additions have recently been made, and a balance at its bankers'. Of course such prosperity provokes criticism. Some say the rooms are dusty and not sufficiently lighted, others that there ought to be some ladies on the committee; and a motion to the effect has possibly been carried while we write. An annual subscriber suggests:—

"I believe there are subscribers who have already paid twice as much, if not more, as the amount required for life-membership. I think that there ought to be some concession made in their favour, as well as in that of other members who have been annual subscribers for the space, say, of five years at least. I am sure that by adopting some plan of the kind, as an 'act of grace' to signalize the jubilee year of the library, the Council would deserve well of a number of less wealthy literary men."

MR. G. A. AITKEN, known by his careful biography of Steele, has written a life of Dr. John Arbuthnot, which is to be accompanied by a selection from his miscellaneous works. The volume will be the first serious attempt to give to Arbuthnot his proper position among the wits of the eighteenth century. The book will be furnished with a detailed bibliography and index.

THE Vicar of Colton, near Ulverston, has copied his parish registers, and is having them printed at Kendal.

AFTER the Piot library is dispersed (*Athen.* No. 3316) there will be a sale at the Hôtel Drouot (on June 6th) of some valuable books and MSS. belonging to a well-known private collector. Amongst these are three notable illuminated MSS. One belongs to the early days of the thirteenth century, and is of the French school; another, of the Flemish school, may be assigned to the last decade of the fourteenth; the third, and most important, is the Book of Hours of Pope Alexander VI. (Borgia). This is the only volume bearing his arms which has been preserved, and it is a marvel of the art of the illuminators of Bruges, dating about 1495. The next number of the *Gazette des Beaux-Arts* will contain a notice by M. Pawlowski of the Borgia MS. He is of opinion that the finest miniatures in it are from the hand of Gerard David, of Bruges.

THERE seems no prospect of the rival Oriental Congresses uniting. The promoters profess the most amicable dispositions, and are alike determined to persist. Lord Halsbury, it seems, has become president of the Reception Committee for the Congress of 1891 in place of Sir P. Colquhoun. The organizers of both Congresses betray a desire to print in their programmes the names of men of eminence who are in nowise Orientalists. This is not a healthy sign, but it is one of the results of quarrelling.

THE German Huguenot-Verein intends to publish a catalogue of the living descendants of the Huguenot refugees in Germany. All persons descended from those who left France about 1685 on account of their religion, but not at present members of a French Reformed congregation, are asked to send their name, occupation, birthplace, and dwelling-place to Dr. Beringuier, of Berlin, the president of the society.

THE Roman Catholics of the United States have established in Philadelphia an American Catholic Historical Society. It is supported by many of the leading ecclesiastics of the country. Though but yet in its infancy, the library contains about six thousand volumes.

THE veteran Sanskrit scholar Abbé Gorresio died last week at the age of eighty-three. He studied under Burnouf and Stanislas Julien, and published an edition of the 'Rāmāyana' at Paris, with an Italian translation, between 1843 and 1859. In 1852 he was appointed to the first chair of Sanskrit founded in Italy—that at Turin—and was made head of the Turin Library ten years later. A Corresponding Member of the Académie des Inscriptions since 1851, he became a Foreign Associate in 1876 in succession to Lassen. He was also an officer of the Legion of Honour. He founded the *Subalpino*, one of the earliest literary journals in Italy written in a liberal spirit.

MR. FISHER UNWIN is going to publish a new novel from the pen of Mr. Alexander Gordon, of the Mission to Deep-Sea Fishermen, which will be entitled 'The Folk o' Carglen.'

ONE of Prof. Abel's papers on Egyptian and Indo-European connexions has been translated into English through the care of Mr. R. P. Greg, who is himself engaged on a work of great research on the origin and affinities of languages. Mgr. de Harles spoke in highly complimentary terms lately of the professor's theories in presenting his recent pamphlets to the Belgian Academy. Prof. Abel is going to issue a supplement (*Nachtrag*) to his open letter to Dr. G. Meyer.

A PERIODICAL publication will make its appearance on June 1st from the office of the *Hawick Advertiser* devoted to the interests of the Borders, its title being *The Illustrated Scottish Borders*. It will describe Roman and British remains, camps, walls, mounds, castles, peels, and crosses, and supply, it is hoped, an historical account of every town, village, hamlet, and book on the Borders. A special feature, of course, will be the illustrations, which will be from drawings taken on the spot by Mr. William Heatlie.

THE Philologentag just held at Munich closed on the 23rd inst., when Vienna was

fixed as the place of the next meeting, to be held in 1893.

MR. HEYWOOD is going to publish a volume containing an account by Mr. J. H. Bell of the efforts of the Quakers to influence English opinion in regard to India. It contains unpublished letters of Thomas Clarkson, Cobden, O'Connell, Joseph Pease, and others. The title of the work is 'British Folks and British India.'

THE Parliamentary Papers of the most general interest this week are Statement exhibiting the Moral and Material Progress and Condition of India during the Year 1889-90 (2s.); Twenty-first Report of the Deputy-Master of the Mint (8d.); Estimate of Revenue and Expenditure of the Government of India for the Year 1890-91 (2d.); and Royal University of Ireland, Report for 1890.

SCIENCE

An Introduction to the Study of Mammals, Living and Extinct. By W. H. Flower and R. Lydekker. (Black.)

EVER since the publication of Woodward's admirable 'Manual of the Mollusca,' naturalists have recognized the value of comprehensive guides to groups of animals written by those who are fully qualified for the task. In England, however, few have succeeded in this work, and Dr. Günther's 'Introduction to the Study of Fishes' is the only recent manual of the kind that need be mentioned in this connexion. The difficulties of the undertaking are so considerable that the powers of many fail or the opportunities pass before they are able to summarize the work of their lives; "non cuivis homini contingit adire Corinthum." Author and reader alike are, therefore, to be congratulated when a student of the eminence and knowledge of Prof. Flower succeeds in producing such a work as that before us. Comparing it, as we may, with Dr. Günther's book on fishes, it may be said to run along much the same lines, but to enter into many more details and to contain much fuller accounts of fossil forms; Mr. Lydekker has studied extinct mammals so long that he is able to treat them with rare and ample knowledge.

IN no other division of the animal kingdom are the fossil remains so complete and so satisfactory as are those of mammalia. In many cases it is possible to reconstruct skeletons with very little help from the imagination—even of the chastened and scientific kind; and in the case of several groups the evidence of the filiation of recent and extinct forms is more complete and satisfactory than that afforded man by documents preserved in the Heralds' College. In one point only is the present an unsuitable time for the production of a work which will long continue to be a standard textbook: the discoveries of palaeontologists have been so numerous and so important that they have done much to break down the boundaries between what, if recent forms alone are studied, look like well-marked and distinct groups; but sufficient knowledge has not yet been acquired to justify a complete rearrangement of the orders of mammals.

In the face of these facts, and in consideration of the long and close attention which Prof. Flower has paid to the classification of the group, we feel some diffidence in expressing our disagreement with him as to the primary classification of the mammalia. He retains the division into three groups proposed by De Blainville, and uses for them terms two of which are generally, but erroneously, ascribed to Prof. Huxley. We must own that, for ourselves, we are the more inclined to the division into two grades, accepted more or less in America for the last twenty years, and certainly justified by the discoveries made during the last two decades. The Echidna and the duck-bill seem to be more widely separated from the marsupials than are the latter from the "higher mammals." Were the differences long recognized not sufficient to justify the division of the mammalia into a mammilliferous and a non-mammilliferous series, the recent discoveries as to the characters of the egg, the mode of oviposition, the structure of the ear, and the peculiarities of the "mammary glands" in the duck-bill and the Echidna deepen and widen the gulf between them and all other mammals.

The extension of the term "Ungulata" is provisional, and is caused by the discovery of fossil forms; in the present state of matters it is fully justified. The inclusion of the lemur with man in the order Primates will probably give rise to more discussion than any other point in the classification here adopted; but there is an excellent reason for the step, although the authors themselves do not articulately formulate it, and it is this: so far as we may speak with certainty, we can say that there is no doubt that the stock which has culminated in man rose very low down in the tree of mammalian ancestry. With such creatures as the horse, the lion, the bat, or the whale, man has no more close affinity than they have with one another; the lemurs grade almost insensibly into the low Insectivora, and thence the primatal stock must be supposed to have arisen. It is needless to say that man is here included among the mammalia, and the space assigned to him is proportionate to the interest which his structure arouses in the anatomical mind; in the pages which deal with him Prof. Flower is, perhaps, seen at his best.

A very large amount of information is given regarding the smaller divisions, and as the characters of even the genera are stated, the work is something more than an "introduction" to the study of the group. The substance of the notices on little-known forms, written by specialists for the 'Encyclopædia Britannica,' is incorporated, and monographs have been drawn on for the illustrations, some of which are good.

As the volume is sure to become a standard work of reference, we cannot but regret that the information supplied in it is not always up to the level of our present knowledge. The statement in the text with regard to the presence of the "corpus callosum" in the brain would lead the student to suppose that this structure is confined to mammals; Dobson has brought forward abundant evidence to show that agminated glands are not "always confined to the small intestine"; the rabbit,

at least, has three centres of ossification in the shoulder-girdle,* and other mammals have a cotyloid bone in their pelvic arch; *Microgale longicauda* has one or two more vertebrae in its tail than Manis; and the student who desires to have an acquaintance with the "present state of our knowledge" of the placenta must at least add the memoirs of Hubrecht to those cited in the text.

It is, of course, impossible to discuss every point in a work of this size, but two may be mentioned on which we should like to have had the authors' opinion. They state that the colour of the Arctic fox "changes according to season from bluish gray to pure white," but they do not indicate their reasons for refusing to accept the conclusion of Dr. R. Brown—one well qualified to speak on the subject—who declares that the blue and white forms are varieties, and that the colour is not dependent on the season. We should, too, have liked to know whether the very definite statement of Merriam as to male lactation in *Lepus bairdi* is supported by anatomical and histological facts, as it may be reasonably supposed from their silence that the authors do not credit his story.

The student who desires to carry his knowledge of mammals further than the book takes him will be greatly aided by the bibliographical references, which are exceptionally full, and leave little to be desired. We have closely tested the index, and are happy to say that it is not the sham which this necessary appendage to a valuable book often is.

ANTHROPOLOGICAL NOTES.

IN *L'Anthropologie* for April M. Émile Cartailhac gives an account of the researches, pursued by M. Ed. Piette since 1887, and still going on, in the cavern of Mas d'Azil (Ariège). Among the objects discovered the most remarkable are a number of pebbles painted with designs in a red colouring matter. The design usually comprises a thin border round the circumference of the pebble, and within bars and circular and heart-shaped objects. Others, without the border, have zigzags, Θ, crosses, and other designs. Harpoons of staghorn were also found. Though M. Piette alone had authority to explore the cavern, some persons in his absence intruded into it, and among the remains disturbed by them were afterwards found portions of a skeleton bearing traces of red paint.

M. Brussaax contributes an article on ethnical mutilations observed in the Congo. The Bobanghis tattoo the cheeks and forehead with foliated designs. The Sakanis cut their nails very low with an iron instrument used also for shaving, bearing a crescent-shaped edge. The tribes generally mutilate their teeth in various ways, the only avowed object being that they may eat properly.

M. Théodore Volkov contributes the first part of an essay on nuptial rites and usages in the Ukraine, containing much original information. M. C. Paris, in an article on the ethnic characters of the Annamites, gives a series of anthropometric observations on eleven men, two women, and six children. M. Perrier du Carne describes some rude carvings on the dolmen of Trou-àux-Anglais, at Epone, which not being decorative must, it is suggested, have been intended to convey some meaning.

The Report of the Australian and Polynesian Races Bibliography Committee of the Austral-

* Prof. Owen (see *Proc. Zool. Soc.*, 1883, p. 352) pointed out to the late Prof. Balfour the incorrectness of the term "girdle"; the more correct name is *arch*.

asian Association for the Advancement of Science contains a memoir on the people of Mangaia (Hervy Islands), by the Rev. W. Wyatt Gill. It embodies important original evidence as to the practices associated with birth and childhood, maturity, circumcision, and marriage, the tribal, social, and domestic customs, the doings of wizards, the superstitions relating to death and the spirit world, and the mythology of the people. A list of numerals is appended, from which it would seem that they are able to count comparatively high numbers, though the word "anere" for hundred is adopted from the English. Cocoanuts have been from time immemorial tied up in fours, five of which make one "takau," and names are given for multiples by ten up to four stages beyond, so that they are capable of counting a "tiui," or 200,000 cocoanuts. Mr. Gill also gives a brief analysis of the grammatical structure of the language.

ASTRONOMICAL NOTES.

WE have before us Admiral Mouchez's *Rapport Annuel sur l'Etat de l'Observatoire de Paris* for the year 1890. The principal events to which attention is desired to be called for that year are the completion of the building for the great equatorial coude, and the organization of a department of astronomical spectroscopy, which has been carried out under the superintendence of Dr. Deslandres. The admiral dwells again upon the unfortunate position of the observatory, caused by the increased mass of buildings of various kinds surrounding it, which will soon be rendered still worse by a proposed extension of the Sceaux-Limours Railway, passing within 150 metres of the observatory; and he renews with urgency his representation of the importance of at least having established a branch observatory beyond the town, where the more delicate classes of observation could be properly carried on. He refers also to the photographic chart of the heavens, and the meeting of the international committee for deciding on its final arrangements, which was held at Paris at the end of March; the eighteen observatories in the northern and southern hemispheres which are to take part in the scheme will commence their operations in the course of the present year, the preparations for this great work being nearly complete. The regular service of the different instruments of the observatory has been continued on the same system as formerly; and Admiral Mouchez concludes his report with a few words on the state of the educational observatory at Montsouris, established in 1875 for the training of marine officers, with which the relations of the Paris Observatory are close and intimate, one of the assistants of the latter going regularly to Montsouris to give instruction in astronomy, both practical and theoretical.

The central line of the annular eclipse of the sun on the 6th prox. will cross land only in the north-eastern part of Siberia. In Northern Europe a small partial eclipse will be visible in the evening. At Greenwich the greatest obscuration (less than a quarter of the sun's diameter) will take place at 5^h 47^m, and the eclipse will end at 6^h 24^m. The planet Mercury will be at greatest western elongation from the sun on the 5th prox., and as his northern declination is more than 14°, he may, perhaps, be seen on the morning of that day before sunrise very near the small crescent (if that may be called crescent which is the reverse of *crescens*) moon. Venus will be at the time not far from Mercury; then and during the remainder of the month of June she will be in the constellation Taurus, and visible to the naked eye for only a brief interval before sunrise. Mars (which will be in conjunction with the moon on the 7th prox.) sets too soon after sunset to be visible. Jupiter rises now a little after midnight, and by the end of next month will do so before 11 o'clock in the evening. Saturn is still in the constellation Leo (a little to the south-east of the sickle),

setting now soon after midnight, and by the end of next month about half-past 10 o'clock in the evening.

A comet which was discovered by Herr Max Wolf at Heidelberg on September 17th, 1884, and afterwards found to be moving in an elliptic orbit with a period of somewhat less than seven years, was redetected by Mr. Barnard at the Lick Observatory, California, on the morning of the 4th inst. Dr. A. Berberich, of Berlin, has calculated that the perihelion passage at the present return will take place about September 3rd. Although the comet's theoretical brightness is slowly increasing, it is very difficult to see it on account of the strong twilight in the early morning, its place being in the square of Pegasus, moving towards Andromeda.

Knowledge, which has established itself in an office in Holborn, contains in its June number a criticism of Mr. Eyre Crowe's picture in the Academy of Horrocks observing the transit of Venus.

SOCIETIES.

ROYAL SOCIETY OF LITERATURE.—May 27.—Dr. W. Knighton, V.P., in the chair.—Dr. Knighton made some feeling observations on the loss the Society had sustained in the sudden death of its President, Sir P. Colquhoun.—Mr. W. M. Adams read his paper 'On the Origin of Alphabets.' Mr. Adams maintains that Central Africa was the cradle of our race, and that thence the human family radiated, through Egypt northward to Phœnicia and the shores of the Black Sea, eastward to Mesopotamia, India, and China, and westward to Greece and the Mediterranean littoral. Egypt was then the only country possessing a rational system of literary symbols—the hieratic or priestly character, which, as Champollion has shown, was a cipher, founded on natural and domestic objects—and these were the foundation of hieroglyphics. They were carried off by emigrants, wholly or partially, and became the origin of the various alphabets. The paper concluded with an attempt to trace back our system of numbers and musical notation to the hieroglyphics of ancient Egypt.

BRITISH ARCHEOLOGICAL ASSOCIATION.—May 20.—Mr. J. W. Grover in the chair.—It was announced that the Marquis of Ripon had accepted office as President of the Association at the annual Congress which will be held at York, to begin on the 17th of August next. Visits will be paid to Rievaulx and Bylands Abbey, various ancient castles, and, by invitation of the President, to the ruins of Fountains Abbey.—Mr. Allis sent communications with respect to the remarkable Roman remains which have recently been found at Lincoln. A long colonnade of large Roman pillars has existed in the centre of ancient Lindum. The bases of these pillars have been found *in situ*, ranged in a straight line with those which exist beneath Mr. Allis's house, discovered and preserved by him a few years ago, and where the angle of the colonnade is marked by double columns curiously joined together. Three other examples of these double bases have now been found, showing a break in the continuity of the plan; and at this place a Roman milestone, probably marking the centre of the ancient city, was found some years since. The entire length of the colonnade is about 280 ft.—Mr. Marriage exhibited several fine examples of Venetian glass, and Mr. Macmichael described some interesting examples of Roman pottery found in the City.—A paper by Mr. A. G. Langdon was read on the Padstow crosses, Cornwall. These crosses are three in number, one being in the churchyard, another at Prideaux Place, and the third, a cross head only, in the garden of a cottage occupying the site of the old vicarage. The last is of Elvan stone, and the others of granite. They are curious for having cusps in the heads of two of the examples, while other portions are covered with early patterns of plait work.

STATISTICAL.—May 26.—Dr. F. J. Mout, President, in the chair.—A paper was read by Dr. Venn, of Caius College, Cambridge, 'On the Nature and Use of Averages.'

NUMISMATIC.—May 21.—Dr. J. Evans, President, in the chair.—M. E. Babelon, Conservateur adjoint of the Cabinet des Médailles at Paris, and M. J. N. Svoronos, Keeper of the Cabinet of Coins at Athens, were elected Honorary Members.—The Rev. G. C. Allen exhibited a tetradrachm of Cyrene struck between B.C. 430 and 322, similar to Head, 'Hist. Num.', p. 730.—Mr. H. Montagu exhibited a unique silver medallion, or double denarius, having the bust

of Julia Mamaea and the legend IVLIA MAMAEA AVG. MAT. AVGVSTI on one side, and on the other the busts facing each other of Severus Alexander and his wife Orbianna, with the legend IMP. SEV. ALEXANDER AVG. SALL. BARBIA ORBIANA AVG.; conclusively proving (in common with some rare bronze medallions) the relationship to Severus Alexander of the Empress Orbianna, who is absolutely unknown except on coins and marble inscriptions.—Col. F. Warren communicated a paper on coins procured by him during his residence in Cyprus, comprising specimens of the ancient Cypriote and Phœnician as well as of the Greek, Roman, and mediæval periods.—Dr. Evans read a paper on some rare or unpublished Roman medallions in his own cabinet, and exhibited specimens of Agrippa, Faustina I., Marcus Aurelius, Commodus, Alexander Severus, and Probus.

METEOROLOGICAL.—May 20.—Mr. B. Latham, President, in the chair.—Dr. M. G. Foster and Mr. J. Robinson were elected Fellows.—The following papers were read: 'On the Vertical Circulation of the Atmosphere in relation to the Formation of Storms,' by Mr. W. H. Dines.—'On Broken Spectres in a London Fog,' by Mr. A. W. Clayden. During the dense fogs in February last the author made a number of experiments with the view of raising his own "spectre." This he ultimately succeeded in accomplishing by placing a steady limelight a few feet behind his head, when his shadow was projected on the fog. He then made some careful measurements of the size and distance of the spectre, and also succeeded in taking some photographs of the phenomenon.—'An Account of the "Leste," or Hot Wind of Madeira,' by Dr. H. C. Taylor.—Mr. S. Bidwell exhibited an experiment showing the effect of an electrical discharge upon the condensation of steam.

MEETINGS FOR THE ENSUING WEEK.

- Mon. Royal Institution, 5.—General Monthly. Engineers, 7½.—'Portable and Pioneer Railways,' Mr. J. Kerr.
- Tues. Royal Institution, 5.—'The Garrick Period of Stage History,' Mr. W. Archer; 8.—'Discovery of the "Tomb of Aristotle,"' Dr. C. Waldstein.
- Shortland, 8.—'Simplex Shortland,' Mr. W. T. Browne.
- Biblical Archaeology, 8.—'The Targum of the Passover and Pentecost Lessons,' Dr. M. Gaster.
- Zoological, 8.—'The Land and Freshwater Shells of Persia,' Dr. O. F. von Moellendorf; 'The Derivation and Distribution of the Insectivora of the New World,' Dr. G. E. Dobson.
- Wed. United Service Institution, 5.—'Our Cavalry: its Organisation, &c., as compared with the Cavalry of some other Countries,' Major-General J. K. Fraser.
- Entomological.
- British Archaeological Association, 8.—'Vessels of Samian Ware,' Mr. H. Byer Cumming; 'Notes on the Archaeology of Cornwall,' Mr. A. Canham; 'Penenden Heath,' Rev. Cave-Brown.
- Thurs. Royal Institution, 5.—'The Orchestra and the Overture,' Dr. A. C. Mackenzie.
- Archæological Institute, 4.—'Mortars,' Mr. E. Peacock; 'Notes on Symbolic Animals in English Art and Literature,' M. J. L. André; 'Notes on Thirteenth Century Glass in Bradford Faversham Church, Dorset,' Rev. W. M. Barnes.
- Royal, 4½.
- Linnean, 8.—'Observations on the Diseases of the Cocoa-nut (*Cocos nucifera*), L.,' Mr. M. C. Potter; 'Notes on some Arctic Compositæ,' and 'Notes on some Crinoids from the Neighbourhood of Madeira,' Dr. P. H. Carpenter.
- Chemical, 8.—'Observations on the Molecular Refraction and Dispersion of Various Substances in Solution,' Dr. J. H. Gladstone; 'The Nature of Solutions as elucidated by a Study of the Denaturation, Heat of Dissolution, and Freezing-Points of Solutions of Calcium Chloride,' and 'A Reply to Recent Criticisms of the Conclusions drawn from a Study of Various Properties of Sulphuric Acid Solutions,' Mr. S. U. Pickering; 'Volatile Platinum Compounds,' Mr. W. Fullinger.
- Antiquaries, 8½.
- Fri. United Service Institution, 5.—'The Mounted Infantry Question in its Relation to the Volunteer Force of Great Britain,' Lieut.-Col. R. T. Hutton.
- Geologists' Association, 8.—'Some Hill Gravels north of the Thames,' and 'The Geology of Nettlebed Hill, near Henley,' Messrs. R. W. Monckton and R. S. Herries; 'The Geology of Devon, with Remarks on the Grouping of Cretaceous Deposits,' Mr. A. J. Jukes-Browne.
- Philological, 8.—'Miscellaneous English Etymologies,' Rev. Prof. Skeat.
- Royal Institution, 8.—'The Implications of Science,' Dr. St. G. J. Mivart.
- Sat. Royal Institution, 5.—'Decorative Colour,' Prof. A. H. Church.

Science Gossip.

MESSRS. MACMILLAN & Co. will publish early in June a 'Treatise on Human Marriage,' by Dr. Edward Westermarck, of the University of Helsingfors. Mr. Alfred Russel Wallace, who has read the proofs of the book and written a short preface, after explaining that the author has been led by careful investigation of facts to conclusions on this important subject widely different from those arrived at by such eminent writers as Darwin, Mr. Spencer, Mr. Tylor, and Sir J. Lubbock, states his conviction that this hitherto unknown student will be at once admitted to have brought forward arguments which must be taken into account in all future discussions of the origin of marriage.

THE death is announced of the Rev. Dr. Turner, who was well known in missionary circles, having laboured as a missionary for a very long period. He was the author of 'Samoa

a Hundred Years Ago' and 'Nineteen Years in Polynesia.' Dr. Turner died in London at the age of seventy-three.

MR. STALLARD, of Rugby School, is going to edit for Messrs. Percival a series of elementary text-books, each devoted to a single branch of science, covering the ground of thirty to forty lectures, and containing about 150 to 200 pages. They are intended to help younger boys in both public and preparatory schools. The apparatus required for the experimental illustrations given in the books will be for the most part simple and inexpensive, and much of it capable of being made in the school workshop. The following text-books are in preparation: 'Botany,' by Mr. F. E. Kitchener; 'Chemistry' and 'Heat,' by Mr. Stallard; 'Geology,' by Mr. C. L. Barnes; 'Electricity and Magnetism,' by Mr. Cumming, of Rugby; 'Light,' by Mr. Highton, of Rugby; 'Mechanics (Treated Experimentally)' and 'Physical Geography,' by Mr. Cumming, of Rugby.

FINE ARTS.

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE ONE HUNDRED AND FIFTIETH EXHIBITION IS NOW OPEN.—S, Pall Mall East, from 10 till 6.—Admission, 1s.; Catalogue, 1s. ALFRED D. FRITH, R. W. S., Secretary.

HOLMAN HUNT'S NEW PICTURE, 'MAY MORNING ON MAGDALEN TOWER.'—Open daily, 10 to 6. Admission, 1s.—GAINSBOROUGH GALLERY, 25, Old Bond Street, W.

EARLY ENGLISH SCHOOL.—SHEPHERDS' SPRING EXHIBITION includes choice works by Sir J. Reynolds, Gainsborough, Romney, Constable, Crome, Colman, Stark, Vincent, Hogarth, Morland, Wilson, Bonington, &c.—Shepherd Brothers' Gallery, 27, King Street, St. James's Square.

HANOVER GALLERY, 47, New Bond Street, W.—EXHIBITION OF WATER COLOURS by Dutch Artists, under the patronage of H.R.H. the Duchess of ALBANY; also Works by Rosa Bonheur, Corot, Troyon, Dupré, Diaz, Daubigny, Isabey, Casin, Rousseau, Madrazo, Courbet, Millet, &c.

THE ROYAL ACADEMY.

(Fourth Notice.)

THE one figure picture in Gallery VIII., not a portrait, to which we need call attention is Mr. L. F. Muckley's *Sainted Maiden* (No. 724), but though it has merit, it has the great demerit of questionable draughtsmanship. The badly drawn face makes us wonder why a saint's features should so often be travestied in this fashion.—There are some capital portraits in this room, and none is better than Mr. J. M. L. Hamilton's likeness of the *Right Hon. W. E. Gladstone* (674), seated in his library, which, if quasi-Impressionist, is really finely toned, harmonious, and sympathetically coloured. It has been painted with unusual skill and rare feeling for tone, in low notes of colour, and with extreme attention to the modelling and drawing of the flesh, besides the effect of light reflected on the face. Probably a photograph was freely used in this case.—Mr. E. J. Gregory's *Elvira, Daughter of Mrs. J. W. Todd* (694), is a spirited design, but it is coarsely painted, the hands are enormous, and the features unrefined.—Not far from this hangs Mr. A. J. Hook's sound sea piece called *Welcome Shelter* (682), a Berwick fishing boat gliding from a rough sea, between low pier-heads of stone, to the calm of the harbour within. The atmosphere laden with fog and spray is most true to nature. It is a pity that the wave pouring over the pier was not somewhat more thoroughly drawn and painted, but the motions of the craft and the billows could hardly be better; the colour throughout is excellent, and the whole is a great improvement on former works of the artist.—Mr. E. Parton's *In the Greenwood* (683) may be compared with his *Through the Woods* (560). The latter excels in representing, with breadth, tenderness, and veracity, flying lights and broken shadows on the trunks of the trees and the leaf-strewn sward. The former depicts with equal care and taste a somewhat different subject. It is painted with rare feeling for nature.—One of the most ambitious and attractive landscapes in the Academy is Mr. B. W. Leader's view of the *Man-*

Chester Ship Canal (690), near the mouth of the Mersey. The bright, clear atmosphere, the grey and silvery water, the distant hills, Bromborough village near the trees, the train of contractors' trucks, the roughly laid railway, the enormous cranes and other machines, and the numerous figures are deftly combined with the serene sky and general brilliance of the scene, and treated with so much tact and breadth and so apt a sense of pictorial effect that nothing less injurious than the inherent vices of the painter's technique could prevent the whole from being as truly admirable as it is attractive. As it is, the picture is much less sincere and studious than at first sight it seems to be. There is, however, no doubt it is Mr. Leader's masterpiece.

In Gallery IX. we find Mr. V. Garland's *Her Pride and her Plague* (763), a good study of puppies and their mother.—Mr. R. Atkinson sends an excellent and careful version of a subject often painted, an engraver at work near a window; it is called *The Etcher* (787).—Miss J. B. Folkard has painted *How to be Happy though Single* (805) neatly, brightly, and with plenty of tone and colour.—“*Reviews!*” (812) has most of the charms—the brilliant facility, amazingly delicate touch, and keen observation.—Mr. Jan van Beers gives to his little gem-like pictures. It excels in colour, chiaroscuro, and solidity; nor is the artist's wonted touch of satire invisible in the design. *Autumn* (820), a whole-length figure, solid, brilliant, and exquisitely drawn, of a richly dressed lady walking in a meadow in grey weather, is a masterpiece in miniature. The *Portrait of a Gentleman* (910), by the same artist, happily combines the technique of Van Ostade and Meissonier, and, technically speaking, is not far behind either of those masters.—*Childhood's Happy Hours* (813), by Miss E. Berkeley, is very neat, bright, and warm.—We do not like to compare Mr. Pettie's *Violinist* (821) with the neighbouring works of M. van Beers, yet no production of Mr. Pettie's will so nearly endure comparison with a modern work of the first class. This sparkling figure of a lady in a white satin dress is well designed and spirited in many respects; still the carnations are less pure than is desirable, and the whole is far from being fine art.—A room full of *bric-à-brac* offers many temptations to the painter of still life who possesses a neat, firm touch, and, if he is successful as a colourist and studies chiaroscuro thoroughly, he is likely to produce a picture of greater technical value than most of the big canvases we commented on last week. Consequently the *Quiet Corner* (834) of Mr. W. T. Whitley is worth a dozen large monstrosities, because it is carefully drawn, full toned, rich in deep tints, and pure throughout. *An Interior* (843), being a room in a cottage, is equal to No. 834 and simpler in its coloration.—A *Soudanese Minstrel* (852), by Mr. A. O'Kelly, is quaint, bright, original and spirited, deftly touched, and good in colour.—A group of still-life objects, which Mr. H. E. Harley oddly calls *Dr. Johnson, Mr. Penn, and the Churchwarden* (912), is thoroughly finished, neat, and solid. These are all the good pictures we can detect in the room always appropriated to cabinet pictures, which—why we cannot imagine—are unusually poor this year. Some of less account may be mentioned in a few lines. They are Miss G. Martineau's *The Picture-Book* (767); Mr. J. F. Faed's *Dark and Stormy Water* (768); Mr. E. A. Rowe's *Winter's Tale* (771) and *Even-tide* (965); Mr. J. Scott's *New-laid Eggs* (775); Miss E. Hayllar's *Nuts and Wine* (801); Mr. D. Murray's bright and soft sketch of *The Village Green* (809); Mr. H. Woods's clever, though slight, *A Greeting* (819); Mr. A. E. Bailey's *Birch-fringed Pool* (825); Mr. E. B. Leighton's *The New Sign* (828); *The Prelude* (848), by Miss J. B. Folkard; *Entre Nous* (879), by Mr. R. S. James; Mr. S. G. Rowe's *Berkshire Farmstead* (882); Mr. C. Muirhead's *At St. Erth* (909); Mr. J. Faed's *Country Cousins*

(913), plump damsels in an opera box, the design of which evinces some humour; and Miss J. Hayllar's *Committee of Taste* (928), an interior with figures.

In Gallery X. the spaces over the doors are occupied by three capital examples of a class of works which seem destined to go over doors at the Academy. We should like to examine them all more closely. Mr. F. L. Emmanuel's *Down Channel* (970) is a well-modelled dark blue sea, full of movement, and vigorously contrasting with the brilliant light blue sky. Effective as it is, we fear it would not on the score of finish bear close inspection. The more is the pity, because finish always depends on the industry of the artist. Mr. C. H. H. Macartney's *Mouth of the "Lake of Shadows"* (1009), though its shadows are rather hot and monotonous, looks very good indeed, and is certainly pathetic. The third of the set is Mr. W. G. Foster's *Expectation* (1060), which more than justifies its position by sympathetically representing a cottage and garden full of flowers, including huge lilies of admirable whiteness, and a girl watching for her lover. Obviously the warm grey tones here are commendable, at least at a distance.

Mr. E. Douglas's *British Matrons* (971), mares and foals, is well painted and drawn with knowledge; its light and tonality are excellent.—For *The Judgment of Paris* (988) Mr. S. J. Solomon was unfortunate in choosing so very large a canvas as to show his incapacity to grasp with vigour the noble elements of a magnificent Greek legend. Venus is a very modern young person—no goddess, but an over-developed girl of no good breeding. Pallas and Juno are not open to criticism because the painter's resources seem to have failed him when the young lady was finished. Accordingly they are half concealed, or rather half conceal themselves in the background; even this they do in a feeble way. It was cruel of the Hanging Committee to place this pretentious inanity opposite to Sir F. Leighton's *Andromeda*, which is at the other end of the south range of galleries.—A *Little Flirt* (1008), by Mr. Haynes Williams, a damsel in a pale pink Empire ball dress teasing the lover who is standing at her side, possesses all the animation and character the artist is wont to impart to his figures of the same sort—of which, by the way, we are getting a little tired—and sufficient of that deft touch and agreeable coloration which characterize his works. The flesh of the lady is rather leathery, and the execution not quite so sound as usual with Mr. Williams.—A *Parliamentary Convoy surprised by Royalists* (1015) is not Mr. E. Crofts's best picture, yet it is far superior to the *Morning of Waterloo*, No. 332, to which we have already referred. The figure of the pikeman who is running away is decidedly good; and the musketeer who fires at his assailants is much better than usual. On the whole, however, the work shows how far behind the French are our painters of military subjects. They seem incapable of realizing the characteristics of a battle.

Mr. Heywood Hardy never designed dogs with more variety or vigour than in the numerous group accompanying the huntsmen who wade through the shallow sea in his capital *A Summer's Day in Cleveland* (1022). Except where a little paintiness mars the landscape and water, this picture is thoroughly admirable.—In his *Mission to Seamen* (1027) Mr. La Thangue has been unfortunate in choosing a subject beyond his range of invention, and demanding technical powers he has not cared to exert. It is much too big a picture. It would be a good subject for one whose heart was in what he was doing, for it offers abundance of character and a variety of expression such as Hogarth would have revelled in—picturesque buildings, ships, and tackle of all sorts, besides abundance of light and shade, and colour at will, to say nothing of the sea, that most paintable of things. Mr. La Thangue

has secured none of these pictorial elements. The preacher is dull and tame, and his face is hardly visible; the apathy of the audience is in keeping with the lifelessness of the orator, and their faces are all dull; the buildings are devoid of picturesqueness, and of effect, brightness, colour in the technical sense, as well as local colour proper; and there is no beauty or spirit in the delineation of the sea. In short, the *Mission to Seamen* is an inferior specimen of the same kind of picture as Mr. Stanhope A. Forbes's *Soldiers and Sailors*, No. 1118, of which we have already spoken as in many respects commendable, but which does not, we must admit, improve on acquaintance, as there is close likeness between them. We suppose the artists painted their pictures in company, and that Mr. Forbes's superior vigour and skill did for No. 1118 much which Mr. La Thangue could not achieve for 1027. There is plenty of the vigour and skill in making a picture that are lacking in No. 1027 in Mr. W. F. Calderon's *"Fire!"* (1034) horses escaping from a burning stable in a farmyard. The animals are delineated with spirit, while the effect is cleverly rendered.—*David* (1041), by Mr. J. H. Walker, a little girl in cream white, has capital colour, and is rich, soft, and broad. The face is good.—“*What shall I do next?*” (1063) by Mr. H. A. Bone, a happy child in a sunlit garden, has the charms of brightness and a pretty idea of natural effect and colour, with several good points of taste.—M. Fantin-Latour's *Carnations* (984) represents, with admirable felicity, harmony, and spirit, pink, yellow, and rose-coloured flowers in a glass tumbler. It is a delightful example of fine art.—The *Chrysanthemums and Apples* (1038) of Miss C. M. Wood, red fruit and differently red flowers, is noteworthy for good colour, is well composed, and has a good style.

The remaining landscapes and seascapes in this room are Mr. W. E. Harris's *Rickyard* (973), which is bright, natural, and well composed; Mr. F. S. Richardson's *Winter Harvest* (978), reapers cutting rushes in a waste, painted with brightness and good colour; and Mr. B. W. Leader's *Sand Dunes* (982), where a vicious cleverness and superficial facility do not redeem the excessive mannerism.—*Sunday Evening* (995) of Mr. J. Aumonier depicts, with silvery light and sober yet full colours, a famous church in Sussex, standing in a meadow near a wooden bridge and its quick stream, much as they appeared fifty years ago, before a railway destroyed the restful beauty of the place. There is a charm now unknown there in the pale flush of evening on the drifting summer clouds, the greenish turquoise of the sky, the pure illumination, and the tender colours of the scene.—Mr. J. Fraser in *French Mackerel Men in the Bay of Biscay* (1004) has given us a sea full of motion and capably modelled, but of somewhat too monotonous a green. The craft have the right buoyancy, but they are a little hard and too uniformly brown.—The sky in Mr. E. Holmes's *End of the Year* (1042) is good, the birch stems are well drawn and graceful, and the colour rich and warm.—The *Sunny Evening, Oxwich* (1043), of Mr. C. I'Anson delineates broadly and sympathetically sunset on a ruin, with the summer moon rising over trees, and is bright, homogeneous, and full of light and colour.—*On the East Coast* (1044), by Mr. J. C. Noble, sober, broad, and simple in tone and colour, exhibits artistic handling of the pigments.—*Springtime on the Almond* (1051), by Mr. J. Faed, jun., is conscientiously painted, thoroughly well drawn and understood, if rather black and hard. While it looks more like an engraver's than a painter's work, it lacks nothing but sympathy with nature.—The *November* (1059) of Mr. W. S. Cooper, a good picture of autumnal trees and bright sunlight, is defective only through being a little painty and conventional.

The first picture in Gallery XI. to catch one's

eye is Mr. L. Bogle's dramatic and picturesque, life-size, and whole-length figure of a Highlander standing erect on the parapet of a castle roof, and blowing bagpipes with all his might, while long streams of fire and smoke trail from the beacon near his feet, and the pale green light of a northern dawn steals over the sky behind his wind-drawn tartans and feather. Rough almost to coarseness, and, so far as the painter's future goes, perilously effective as it is, we admit the great merit of a picture which is at least five times bigger than it need be. It is called *The Pibroch* and numbered 1062.—A strong contrast to this sensational work is offered by Miss J. Hayllar's neat and daintily finished view of an interior range of handsomely furnished modern rooms, seen through a succession of open doorways, and dashed with brilliant spaces of *Autumn Sunlight* (1073), pouring through the windows on to the carpet. It is touched with rare firmness, and hard and pure, but less researchful than it seems.—It is a pity Mr. A. Hacker had not a more robust conception of *Christ and the Magdalene* (1086) than is embodied in his life-size, whole-length figures, which were designed without sympathy, and painted in a flat and conventional way. At any rate, he might have contented himself with six-inch figures.—In Mr. W. Gay's *Bookworms* (1095) there is good character and colouring, together with clever chiaroscuro.—Mr. L. Pott is, we hope, at his worst in *Napoleon's Farewell to Josephine* (1108); he never painted so ill before, still the emperor's figure and face are worthy of this clever *genre* painter.—No. 1103, Mr. C. Garland's *Dolly's at Home*, a child feeding sparrows, is marred by excess of paint, yet the design is spirited and spontaneous.—*Sonia, Daughter of General Yanovski* (1110), the life-size portrait of a young Russian lady dressed in warm white, a black boa, and brown hat, is charmingly harmonious in tone and colour, both in low and tender keys. The sincere intelligence of the face, the reposeful air and softness throughout, cause us to reckon this as one of the finest portraits of the year. It is, perhaps, the best portrait M. Fantin-Latour has painted, and a type of elegant art.—Near it hangs a very admirable example of quite another kind of portraiture—one of those masterpieces on which the reputation of that unequal painter Mr. J. S. Sargent really rests. *Mrs. M*—(1097) is the figure of a lady in a dress shot of bronze-green and pure red, which, despite the ugliness of certain parts, is admirable for its tone and colour as well as its keeping throughout; the apposition of the red flowers and dress-trimmings with the somewhat raw carnations and the dress is enjoyable in a high degree. Still it is a little crude.—Among the curiosities of this exhibition, there is nothing on the line more surprisingly unfit to be there than Mr. P. R. Morris's life-size portrait of Miss Mary Ellis-Nanney, No. 1135, a phenomenal work even among those the artist has already given to the world. The poor child's likeness reminds us of a lay-figure stuffed to the bursting-point.—Mr. F. Bramley distinguished himself highly by 'Saved!' in the Academy of 1889, and we entertained hopes of him that "For of such is the Kingdom of Heaven" (1138) is very far indeed from realizing. The treatment of a curiously trite conception is hackneyed, the illumination is untrue and inartistic, the chiaroscuro weak, and the colour dingy. Like Mr. S. Forbes's picture in the same room, and the 'Mission to Seamen' of Mr. La Thangue in Gallery X., No. 1138 is a specimen of the School of Newlyn. The painters of this school ignore the chief difficulties of colour, light, shade, and chiaroscuro, while drawing, and most of all, modelling—accomplishments most difficult of attainment—seem put aside even by those who, like Messrs. Forbes and Bramley, are at least, competent, if not highly distinguished in these matters. It is very odd that such things should be, but it is stranger that, if French art must

be copied, some of the masters of tone like M. Dagnan-Bouveret or M. E. Dantan, the draughtsmen like MM. Cabanel and Bouguereau, or the colourists, of whom there is a score, were not chosen for imitation. Of course it is easy to paint a dingy atmosphere, dull colours, and make every part flat, as Mr. La Thangue has done in the 'Mission to Seamen'; but why a man of once vigorous and comprehensive judgment like Mr. Bramley should commit a sort of suicide, as in No. 1138, puzzles us much, and makes us regret it more.

The remaining good things in this gallery, the last of the series appropriated to oil paintings, are as follows. No. 1063, the *New Forest* of Mr. L. Thomson, is warm, homogeneous, and bright.—In the *Bolt Head* (1071) of Mr. W. J. Shaw, though deficient in clearness and rather painty, the draughtsmanship and movement of the waves breaking on an iron coast is veracious and energetic; the local colours are first rate, and especially so is the powdery aspect of the spray with sunlight on it, while the solid land is seen through the vapour. This is a picture of high merit.—*Night* (1072) of Mr. W. E. Norton, misty moonlight on a calm river and darkling ships at a quay, and the lights of a town glowing red, is excellent in its breadth, keeping, and colour, and, technically as well as poetically speaking, it is a true picture.—*The Approach of Night* (1074), by Mr. C. H. Davis, is full of beautiful sentiment, and the painter's manner is sober, broad, and dignified.—Mr. W. H. M. Grimshaw's *Gloom of a December Day* (1085), like former works of his, is very fine and good.—*A Dead Fox* (1092), by Mr. W. Walls, is a very good transcript of nature.—No. 1093, by Mr. J. C. Lomax, called "It is a lovely hour as yet," is a fine and poetical view of a calm on the coast; with it may be ranked Mr. C. N. Hemy's *Morning Light* (1094), which, although the distance is a little painty, is good and pure.—While a mechanical and mannered artist, Mr. B. W. Leader has a sort of knack for hitting on good, if rather trite and hackneyed subjects, which appeal to the general public who admire, but are only slightly acquainted with, the poetry of nature in landscape, and possess but limited knowledge of what constitutes a picture; accordingly his *Still Evening* (1130) has charms that have long been threadbare, and are here painted in that shallow way which distinguishes all his works, and forces us to group them with the machine-made productions of the Williams, Percy, and Bodington families, and the smooth, artificer-like modes of Mr. V. Cole and the late Mr. Raven. Yet Mr. Leader's landscapes are popular, while the modest yet learned pictures of Mr. Thomson, Mr. Shaw, Mr. Norton, Mr. Grimshaw, and Mr. Lomax are neglected by the mass of the public, and so is the work of Mr. C. P. Knight, whose *Old Wigtown Quay*, No. 1155, is bright, pure, true in colour to nature, and stereoscopic in its solidity and sound foreshortening.—The *St. Ives, Cornwall* (1112), of Mr. A. Brown, and Mr. W. L. Turner's *Lone Glen* (1113) belong to that category of landscapes to which we referred in Gallery X. as intended by nature to hang over Burlington House doors. The initial error of the painters of these things is the most unnecessary size of their canvases.

THE SALON OF THE CHAMP DE MARS.

(First Notice.)

THE general aspect of the exhibition in the Champ de Mars is altogether different from that in the Champs Elysées, and the first impression of it is decidedly more favourable; there seems more life here, more movement, more light—something younger, fresher, one may almost say bolder. This impression remains even after a more attentive study of the pictures has convinced one that the general average is not higher.

In three different ways the Salon of the Champ de Mars owes this attractive first impression to certain arrangements which stimulate the curiosity. To begin with, the number of pictures exhibited does not exceed 950—scarcely half as many as are on view in the Champs Elysées. Moreover, each painter having the privilege of sending in several canvases, and many artists having availed themselves largely of the permission to do so, the number of exhibitors is restricted, and artists of real value run no risk of being lost in a crowd. In exhibiting to the public six or seven works there is the possibility of giving a real idea of a man's value, and of impressing personality and special talent more decidedly. Lastly, the pictures are not thrust together as in the Champs Elysées; each one, instead of being choked and extinguished by its neighbours, hangs separately, and can be judged of on its own merits. Canvases of real interest gain much from this new arrangement, and as the eye discovers at once a good picture without the exertion of separating it from mediocre surroundings, the visitor gains the favourable impression to which I have already alluded.

However, an *ensemble* of common tastes and principles, such as constitute a "school of painting" with its rigid traditions and strong personality, can no more be looked for here than in the Salon of the Champs Elysées. All the styles are mixed and confused. Nevertheless there is among the members of the new society a tendency to give out-of-door atmosphere to their figure and landscape painting rather than the conventional light of the studio. This effort to introduce light largely and liberally into everything is the special character of this exhibition; but the light thus attempted is not always a success.

It is well known that Meissonier was the actual creator of this exhibition. Although the greater number of those who have succeeded him do not belong to his special school or imitate his manner, they desire to pay their homage to his memory by exhibiting, with a certain amount of ostentation, a little sketch of the master, dated 1848, *La Barrière* (No. 643). It is a recollection of the insurrection of June. In a dark side street upon the ruins of a barricade the corpses of a number of soldiers and workmen lie heaped together. As a rule military pictures, notwithstanding their frequent excellence of execution, suggest rather recollections of a review than impressions of a battle; but here, in a very small space, we have real war.

A canvas exhibited by M. Puvis de Chavannes, and destined for the decoration of the Hôtel de Ville at Paris, *L'Été* (747), covers the whole panel which forms the end of the gallery. A river whose very blue waters meander through the landscape; some corn almost ripe, and touched by the sun to deep yellow; some groups of large trees of a sombre green, behind which the plain stretches to a distance of brownish hills; a sky without a cloud; a grand suggestion of quiet, and a wide and vivid impression of light and space—such is the *ensemble* of this immense composition, which is at once well arranged and in perfect harmony. In the foreground a woman is bathing with her child; other bathers, who have left the water, are stretched on the grass of the banks. At the bottom of the picture a fisherman is seen throwing his line, while a peasant leads along a great cart loaded with hay and dragged by oxen. The figures are more precisely and firmly drawn than those which M. de Chavannes ordinarily puts into his pictures: those of the bathers in the foreground are in a charmingly graceful attitude; the groups beyond, notwithstanding their reduced proportion, are full of life and vivacity. Both landscape and figures, whilst maintaining the clear tones of decorative painting, show more colour and contrast than many of the master's works. The landscape, viewed from the further end of the gallery, seems to have a wonderful depth, yet, at the

same time, the picture is so clearly and simply conceived that the eye directly seizes all its details.

In comparison with this majestic work the two other exhibits of M. Puvion de Chavannes, *La Poterie* (748) and *La Céramique* (749)—decorative panels for the Ceramic Museum at Rouen—do not present much of interest; they are rather dull in colouring and poor in design. It is possible that these two canvases, whose effect has been studied with respect to the stone staircase which they are to decorate, may be more in place at their ultimate destination.—The pictures designed for the decoration of the *Hôtel de Ville* at Paris are numerous at the Champ de Mars exhibition. It is difficult to determine what will be the general effect of these decorations, ordered from painters who represent the most opposite tendencies and the most diversified methods of execution. It is upon grounds absolutely opposed to those adopted by M. Puvion de Chavannes that M. Gervex has composed the picture which is to be placed in one of the spaces of the ceiling of the *Galerie des Fêtes, La Musique: Plafond pour l'Hôtel de Ville* (390). M. Gervex has chosen for this work the most vibrating notes and the most startling tones. The composition fails in harmony. The lower part of the picture represents a corner of the stage of the *Opéra*—the musicians, foreshortened, and a few occupants of the stalls are seen from behind; a stage box in which one distinguishes two female and one male figure; on the stage Ophelia on her knees singing. Above, in a kind of apotheosis among rosy clouds and attendant cupids, a courtier and a marquise of Louis XV. period are making chamber music: the gentleman, in a green silk costume, is playing the flute; the lady, in rose-coloured satin, performs on the violoncello. A sort of genius floats above their head bearing a crown. At the extreme top of the canvas there are nude figures of muses reclining on clouds. This picture contains three distinct scenes, very insufficiently connected. The whole is brilliant, but unsatisfactory.

M. Carolus-Duran has sent ten pictures—nine portraits, and the study of a nude female figure. The whole collection is remarkable. The *Portrait de Goumou* (154) is beautifully coloured, and has caught a fine expression. Three full-length portraits of ladies, *Portrait de Miss A.* (151), *Portrait de Mlle. Violette C.* (157), and *Portrait de Madame C.* (158), present the usual excellences of the master. The heads are expressive and full of life; the materials of the dresses and of the hangings which drape the background are treated with plenty of *brio* and effect; but they are not easily to be distinguished from the works which the master annually exhibits. On the contrary, the *Portrait de Madame P.* (150) and the *Portrait de Miss L.* (149) are works of great attraction and charming execution. The first is the figure of a lady, standing; her dress is of pinkish velvet bordering on a lilac shade, the bodice is trimmed with old lace. The smiling face—most beautifully modelled—recalls the treatment and colouring which we see in the exquisite portraits of Nattier. Miss L. is also standing, in a dress of rose-coloured satin—rose colour conceived and handled in the manner of Van Dyck. The attitude is that of a lady entering a drawing-room; one hand, hanging loosely at her side, carries a fan. The expression of the face is charming, and the whole picture is marked by an elegance and a stamp of personality which make it supremely lifelike and original.

The study exhibited by M. Carolus-Duran is entitled *Danaë* (155), and represents a nude female figure stretched upon a black mantle and having crimson draperies for background. Her pose recalls 'L'Antiope' of Correggio in the Louvre. The flesh tints are treated in the same tones of ivory which M. Henner uses so frequently; the figure is beautifully modelled, but rather weakly carried out. Placed as it is in the

centre of the panel which M. Carolus-Duran fills with his ten canvases, the 'Danaë' appears rather intended to touch a different note, in giving to the portraits which surround her their full value, than to attract attention to herself.

M. Dagnan-Bouveret has painted *Les Conscrits* (233), some young peasants in blouses marching arm in arm. They are preceded by a man beating a drum, while a child carries a huge tricolour flag, whose folds almost envelope him. Behind them, in a village street, a woman with a baby watches from her cottage door the play of the would-be soldiers. This popular scene is very naturally treated; the heads are truthful portraits. No one who has visited the centre or west of France can have failed to have seen the faces of these very peasants. The execution is very frank and very real; no ideal is sought for and no sentiment is expressed. The whole is complete, judging by a moderate standard, in all the qualities of draughtsmanship and, in a degree, colouring. A painter who is always at about the same level does not generally provoke either criticism or enthusiasm, and this is the case with this picture. There is more sentiment and originality in M. Dagnan-Bouveret's second exhibit, *Étude de Jeune Fille* (234), which shows us a seated girl draped in a little blue shawl. She wears a rather sad expression, but is not devoid of grace.

FERDINAND DUVAL.

ANTONINE'S WALL.

EXCAVATIONS which promise to be fruitful in result are being made on the Roman Wall by the Glasgow Archaeological Society. Sections, about thirty in number, have been cut at intervals between Barrhill on the west and Rough Castle on the east, a space of fully nine miles, occupying a position not far from midway between the two extremities of the work. No altars or lapidary inscriptions have been turned up; but nevertheless there are already good grounds for believing that the discoveries upset the views hitherto generally entertained as to the character, structure, and height of the wall built by Lollius Urbicus in A.D. 140. It has, of course, been known from time immemorial that the wall was of "turf" (*murus cespiticius* are the words of the earliest historian); but it has been usual to give that word a loose interpretation, reckoning it a mere indication that the wall was of earth, and not a built structure of stone. General Roy has long been the dominating authority, and he, rendering "cespiticius" laxly, as Gordon in the 'Itinerarium Septentrionale' had done before him, expressly states that the turf wall was made from the promiscuous material thrown out of the great trench in front. This view was implicitly adopted, and it never seems to have been thought worth anybody's while to make a trial of it by cutting through the mound, or to call in question General Roy's accuracy otherwise, until a little side railway in course of construction near Dullatur last autumn laid bare two parallel rows of squared kerbs at the foot of Croyhill and a few feet south of the fosse. The mound at that point had long ago been levelled, and it was natural that at first the mistaken opinion got abroad that this was a new Roman road. Half a dozen cuttings under the auspices of Mr. Alexander Park and the Archaeological Society soon made apparent some things which not one of the authorities on the wall has recorded. Since then the work of exploration has been energetically carried on under the eye of Mr. William Jolly, and a select committee appointed to frame a report on the entire facts. The main points arrived at, as appearing mainly from published sources, are briefly these:—1. That the stone base, which Roy and others mention, has carefully squared kerbs all along, which nobody hitherto has placed on record. 2. That, measuring over the kerbs, the width of the base is usually 14 ft., or a little more, a fact which without question

negatives the statement made by Stuart in his 'Caledonia Romana' that the wall was 20 ft. broad. 3. That Stuart's plan, showing an ideal section of the vallum and fosse, is utterly wrong, inasmuch as the vallum is not close to the scarp or inner side of the ditch, but has a distinct platform, averaging about 25 ft., between it and the scarp. 4. That there are no large stones at all, and usually very few small ones, in the vallum above the stone base. 5. That the mound, wherever sectioned, invariably shows a steady succession of horizontal layers in which, whilst the character of the soil varies with the locality, and is frequently not homogeneous throughout the same section, certain dark lines—sometimes thin, sometimes thick, but always much thinner than the soil layers—are plain and persistent from side to side of the vallum, keeping an irregular parallel to the base. 6. That as many as a dozen of these black lines are found one above the other in some of the sections where the mound has suffered little except from the elements. 7. That the black lines prove on analysis to be composed of vegetable matter.

These latter facts were irreconcilable with a structure made of promiscuous stuff from the trench. *Terra egesta* would have been full of stones of all sizes, and would not have shown these regular black lines—facts both demonstrated by a section on Barrhill through the agger, if it may be so called, on the north side of the ditch. Naturally the phenomena sent the antiquaries back to first principles, and Hyginus, Vegetius, and Cæsar were all found to furnish evidence that the vallum of a marching camp was usually made of sods—in short, that *cespiticius* was to be construed as a narrow technical term applicable to a structure not of promiscuous earth, but regularly of sod. Hence the conclusion has been advanced, and meanwhile gains general adhesion, that the wall of Antonine was of sods throughout, that they were built carefully row by row, that possibly here and there they were strengthened by the introduction of twigs, and that the black lines indicate the heathy surface of the sod and the woody remnant of the *cervuli*.

Many fresh problems have been started by these diggings. Some of the old conclusions are shattered, whilst others are seriously shaken. The investigations cannot fail to yield a valuable accession of new certainties, the importance of which is not confined to the wall of Antonine. The difference in batter, in proportion of base to summit, and in possibilities of height, between a mound of aggested earth and a built wall of sod, is so material that it vitally affects any consideration of the nature of the relationship between vallum and fosse and any estimate of a bit of Roman military engineering. It will be very remarkable if it is found that the vallum of Hadrian is different in essential structure from that of Antonine, built some twenty years later and in all particulars reproducing its plan. The only point of distinction outwardly is that, whilst the English vallum as a rear defence has its fosse to the south, the Scotch one has its fosse to the north. Each has a very marked platform between it and the scarp. In the English case there are two outer aggers beyond the ditch, whilst in the Scotch example an outside agger is very often scarcely traceable at all, and is seldom prominent enough to attract an unobservant eye. These are mere incidents of contrast, the resemblances are organic; the Scotch barrier is almost a perfect copy of the English vallum and fosse reversed to look northward. In all these circumstances it has become a question whether the vallum of Hadrian has been sufficiently sectioned, and whether, after all Dr. Collingwood Bruce's lifetime of enthusiastic labour in the exploration of the *muris*, there are not yet some overlooked elements about the vallum. In particular, is it quite certain that the vallum (by which the *vallum* proper is implied) is not veined with

the same black lines, and marked by the same virtual stonelessness, which some believe to prove the pure cespiciousness of the vallum of Antonine? The answer should be easy; a half-hour with a spade will decide.

Geo. Neilson.

NOTES FROM CAIRO.

It is calculated that the Egyptian "tourist tax," or tax paid by tourists for permission to visit the monuments of Upper Egypt, will produce this year between 2,000l. and 3,000l. As the greater part of the money is paid by English-speaking travellers, it is strange that no attempt is made to facilitate their understanding the antiquities of the country. Even at the Ghizeh Museum there are neither labels nor catalogue in English, nor is any English-speaking servant to be found in the building. The administration of the museum is rapidly becoming a public scandal. It is notorious that the natives can obtain almost any concessions they want by the payment of "bakshish," and that whereas Mr. Petrie has been allowed to excavate this winter only on condition of being continually watched, while the gentlemen who are working for the Egypt Exploration Fund at Beni-Hassan have been forbidden to clear out a mummy "well" they had discovered, although its examination was scientifically necessary, native dealers have been permitted to carry on illicit diggings and plunderings of tombs without any check. The market for Egyptian antiquities is simply flooded at the present moment by Greek papyri and terra-cottas which have thus been found on the borders of the Fayoum. Considering how large a portion of the revenue of the Ghizeh Museum is now contributed by English-speaking tourists, it is time that the British travelling public should insist that some consideration should be paid to it by the administration.

The Count d'Hulst is now closing the excavations on the site of Heracleopolis, which have been carried on there this winter by Mr. Naville on behalf of the Egypt Exploration Fund. The chief discovery has been that of the entrance to a temple built or repaired by Ramses II. The remains of the columns belonging to the temple show that it must have been of great size, and as the banner-name of Usertesen has been found on the spot, it would appear that it occupied the site of an older building.

M. Grébaud has procured a Greek papyrus from Gebelien, south of Luxor, which seems to show that a Persian garrison existed there up to the time of the Greek conquest of Egypt.

SALES.

Messrs. Christie, Manson & Woods sold on the 23rd inst. the following, the property of Mr. W. Houldsworth. Drawings: W. E. Lockhart, Durham, 120l. D. Cox, A Harvest Scene, 56l.; Crossing the Heath, 147l. W. Hunt, An Old Peasant, 50l. J. Holland, Venice, the Rialto, 66l. C. Fielding, Staffa, 588l.; A Sea Piece, with boats near a jetty, 204l. P. De Wint, Torksay Castle, on the Trent, 498l. S. Prout, Wreck of an East Indian, 147l. J. M. W. Turner, The Devil's Bridge, 210l.; Florence, 173l.; Venice, 105l.; Monte Rosa, 99l.; Edinburgh, 73l. Pictures: A. Kauffman, Portrait of a Lady, 115l. J. Linnell, A Landscape, with peasant, waggon, and sheep, 105l.; The Windmill, 840l. J. C. Hook, Fishing in the Channel, 147l. L. Alma Tadema, A Medieval Interior, 189l. J. L. Gérôme, Botzaris (Albanian patriot), 913l. P. Graham, A Heath Scene, with cattle, 102l. J. M. W. Turner, Boats carrying out Anchors and Cables to Dutch Men-of-War, 1665, 1,312l.; The Falls of the Clyde, 304l.; The Deluge, 110l. T. Gainsborough, A Haymaker and Sleeping Girl, known as the Mushroom Girl, 2,572l.

The following were the property of the late Col. W. J. Houldsworth. Drawings: D. Cox, The Tuileries and Louvre, 157l. W. Hunt, A

Shrimper, 57l. T. M. Richardson, Dunstanborough, 78l. F. Walker, Curiosity, 178l. Pictures: F. Vine, The Page, 120l. T. S. Cooper, Sunset, cows and sheep in a meadow, 183l. P. Nasmyth, A View in Kent, 105l. T. Webster, Expectation, 105l. B. W. Leader, A Fine Morning, 168l. F. Goodall, Sarah and Isaac, 246l. H. W. B. Davis, Breezy Weather on the French Coast, 420l. J. C. Hook, Kelp-burners in the Shetlands, 1,302l.; Market Morning, 231l. V. Cole, Abingdon, 1,060l. R. Ansdell, Passing Clouds, Isle of Skye, 157l.

The following were from various collections. Drawings: S. Prout, The Fish Market, Rome, 57l. W. Hunt, A Boy blowing Bubbles, 54l. Pictures: F. Holl, Leaving Home, 141l. E. Verboeckhoven, A Shepherd and Sheep, 126l. T. S. Cooper, A Mountain Scene, with cows and sheep, 159l. H. B. Willis, A Landscape, with cows watering, 189l. B. W. Leader, On the Severn below Worcester, 183l. L. Fildes, Anita, 141l. T. Faed, Music bath Charms, 483l. P. Graham, The Highland Ford, 399l. J. C. Hook, "The boatie rows," 451l. B. Riviere, There's many a Slip 'twixt the Cup and the Lip, 225l. A. Scheffer, Mary Magdalen, 105l.; The Apostle St. John in Patmos, 136l. V. Cole, Hay Time, 735l. K. Halswelle, Inverloch Castle and Ben Nevis, 430l. T. Creswick, Tintern Abbey, 451l. E. Long, Alethe, Priestess of the Temple of Isis at Memphis, 735l. Sir J. E. Millais, Murthly Moss, Perthshire, 1,522l. J. M. W. Turner, The Whale Ship, 945l.

The same auctioneers sold on the 26th inst. the following engravings after Sir E. Landseer, the property of Mr. W. Gilbey: Spearing the Otter, by C. J. Lewis, 26l.; Hunters at Grass, by C. J. Lewis, 105l.; Dignity and Impudence, by T. Landseer, 47l.; Hafed, by C. J. Lewis, 42l.; The Monarch of the Glen, by T. Landseer, 71l.; Night and Morning, by T. Landseer, 79l.

Fine-Art Gossip.

MR. WATTS, who has been seriously ill, is now, we are happy to learn, making a good recovery.

THE British Museum has lately acquired a very fine bronze mirror case of choice Greek workmanship, dating from c. 350 B.C., and about seven inches in diameter. On the outside is a group of three figures in unprecedentedly high relief for work in *repoussé*, an indication of the extreme fineness of alloy of which the relic is formed. On our left is seated a naked man, holding in both hands a cock, evidently trained to fight, which he is setting at the smaller bird that his *vis-à-vis*, a draped and beautiful female, is drawing back from the assault of the belligerent cock. Cupid stands with his wings displayed at the further side of the female, and seems to sympathize with her alarm while he encourages her. The subject has not been explained. The execution of this capital work is in the style of a somewhat later, less severe and more exuberant period than that of the superb mirror case representing Pan and a nymph, which we described some time ago as one of the best of the acquisitions Mr. Murray has of late made for his department. It belongs to the same category of art, but it is of an inferior kind, as the exuberant contours of the figures (whose morbidezza is not quite so pure as in the older example) serve to show. The group is in excellent preservation, and the draperies, which are very choice indeed, could hardly be better. It has suffered in no important respect except the face of the female figure, which has disappeared. Incised on the inside is a design of two figures, male and female; the former is twitching away the last garment of the latter, which she, not very strenuously, tries to retain. The style of this engraving is a little more severe than that of the relief. The design is full of spirit, while the taste of the draughtsman is not open to challenge. The unnatural

smallness of the extremities of all the five figures, the somewhat troubled and pipe-like draperies they wear, and the identity of the physical types the artist adopted, suggest that they are by the same hands. The types are very good, and, although by no means commonplace, still less degraded, are not of the very best period of tœretic art.

MESSRS. CASSELL & Co.'s ninth annual Black and White Exhibition will be opened on Thursday, June 4th, at the Memorial Hall in Farringdon Street.

MR. QUARITCH will publish between the close of this year and the end of the next an illustrated book on Wedgwood ware. The plates will be about sixty chromo-lithographic reproductions (by Parrot et Cie., of Paris), from the best examples preserved in English collections, of genuine Wedgwood work. Mr. F. Rathbone will write the descriptive text.

THE death of the painter M. Louis Claude Mouchot is announced as having occurred on the 12th inst. He was born in Paris in 1830, became a pupil of Drolling and Belloc and the Ecole des Beaux-Arts, obtained medals in 1865, 1867, and 1868, and frequently contributed Oriental scenes, painted with a great deal of care and spirit, to the Salons. He received the Legion of Honour in 1872, and, his health failing in 1879, has seldom been heard of since that time. One of his best pictures, 'Un Montreur de Singes au Caire,' was at the Exposition Universelle Internationale, 1878.

ON Whit Sunday 3,500 persons paid for entering the Salon, and 42,000 entered at later hours without paying. A very large portion of the free entries represents the payment made by the Société des Artistes Français to the State for the so-called gratuitous use of that part of the Palais de l'Industrie which is devoted to works of art. This is in addition to what happens every Sunday while the Salon is open, when seldom fewer than 15,000 to 20,000 persons go in without payment of any sort. In the same way, on the same day, 19,300 persons paid to see the Salon in the Champ de Mars, and 22,500 entered for nothing.

MUSIC

THE WEEK.

ROYAL ITALIAN OPERA.—'Die Meistersinger.' ST. JAMES'S HALL.—Richter Concerts. WESTMINSTER TOWN HALL.—Westminster Orchestral Society.

THE performance of 'Die Meistersinger' at Covent Garden is now in some respects so excellent that its faults are the more irritating, especially as they could be remedied with ease. At no theatre in Germany could a trio of such artists as M. Jean de Reszke, M. Lassalle, and M. Isnardon be matched, the pure vocalization of the first and second in the order named revealing hitherto unsuspected beauty in Wagner's music, and proving beyond a doubt that the composer possessed the secret of writing effectively for the voice. Worthy to compare with the superb Walther and Hans Sachs is the Beckmesser of M. Isnardon. The Belgian artist has greatly improved upon his original conception of the part, even in his appearance, and his voice has gained in volume. Madame Albani as Eva, Mlle. Bauermeister as Magdalena, and M. Montariol as David remain precisely as they were two years ago, except that the last-named performer now wears a moustache, which is quite inappropriate to the part of the apprentice. Though inaccurate in points of detail, the staging is, for the most part, good, and the elaborate pageant and very

large chorus in the final scene bring the opera to a highly effective conclusion. That a work more German in spirit than any of Wagner's music dramas can thus be impressively rendered in Italian by French and English speaking artists affords eloquent testimony to its own merits and to the zeal and ability of the performers. Unhappily, the interpretation is marred to a painful extent by the mismanagement of the orchestra. It is evident that Signor Mancinelli does not understand the score, for he is at pains to produce strident effects such as are permissible in 'Aida' and 'Mefistofele,' and allows all the details to take care of themselves. The blaring of the brass utterly ruined the overture, and it was still more annoying to note how point after point was missed, particularly in the first act. If Herr Richter could be engaged to conduct 'Die Meistersinger,' the Covent Garden version would be almost above criticism. As it is, musicians must regard the presentment with mixed feelings.

The nineteenth series of Richter Concerts opened successfully on Monday evening. With one exception the programme was familiar, the items to which this remark applies being the 'Meistersinger' and 'Parsifal' preludes and the 'Walkürenritt' of Wagner, and Beethoven's Symphony in A, No. 7. Some changes have been made in the orchestra, and the strings are certainly better than in any previous season. The comparative novelty was Bach's Concerto for strings in G, No. 3 of the set composed in 1721 for the Margrave of Brandenburg. In its original form it is written for three violins, violas, and violoncellos, *col basso per il cembalo*; and subsequently Bach employed the first movement as an introduction to his cantata 'Ich liebe den Höchsten,' adding parts for three oboes and two horns. Of course on Monday the clavier or harpsichord part, which it is scarcely necessary to state is not written out by the composer, was omitted. With reference to the performance of works by the old masters, C. A. B. in the analysis pertinently says:—

"There are still some critics who, setting the letter above the spirit, contend that [they] should not be performed at all, unless they can be reproduced in exactly the same manner as that in which they were originally written. It is terrible to think of what we should have to give up if their advice were followed. The list would include such works as 'The Messiah,' the 'Passion,' and many others of so grand, original, and elevating character that, as Robert Franz has argued, they must be rescued from oblivion at all hazards."

We have quoted this pithy statement of the case, though it would be waste of time to discuss the matter with those who cannot perceive the distinction between arbitrary additional accompaniments and reverent touches made for the purpose of rendering works written in a manner that has become obsolete available for performance at the present day. There is no slow movement to the Concerto in G, and two sustained chords alone separate the first and last sections. On Monday, however, Herr Richter interpolated the slow movement from the sonata, the violin part of which was discovered at Dresden some years ago, and cleverly completed for strings by Herr Hellmesberger. It was performed at the Richter Concerts on May 9th, 1881 (*Athen.* No. 2794). The

Adagio in E minor is pathetic and expressive, and, granting the advisability of an interpolated movement—a matter fairly open to argument—no better choice could have been made. The concerto proper is extremely vigorous, and, notwithstanding the ingenuity of the contrapuntal writing, as clear and diatonic as a work of Handel.

Two new English compositions were included in the programme of the Westminster Orchestral Society's concert on Wednesday evening. The first was an overture, entitled 'Festal,' by the society's conductor, Mr. C. S. Macpherson. The name suggests music of a bright, animated nature, but the overture is, for the most part, gentle and placid, with nice scoring for the wood wind. It is orthodox as to form, and on the whole made a favourable impression, though it was not very well played. Mr. E. Prout's Suite de Ballet in E, conducted by the composer, fared better, and was very well received. It is an unpretentious work in three movements, with themes reminiscent of many other things, but, of course, picturesquely scored. The best portion is the somewhat quaint middle movement, *allegro moderato* in A minor and major. Another feature of the concert was the surprisingly accurate performance of Beethoven's Concerto in C minor by the blind pianist Mr. Alfred Hollins. This was conducted by Mr. Prout, Mr. Macpherson being temporarily indisposed. The vocalists were Miss Alice Gomez, who sang the *aria* "Vieni che poi sereno," and Mr. John Gritton, the latter in place of Mr. David Hughes, who was absent through illness.

CONCERTS.

At his second pianoforte recital on Thursday last week, at St. James's Hall, Mr. Leonard Borwick played Bach's Prelude and Fugue in C sharp minor from the first set of 'Das Wohltemperirte Clavier,' Beethoven's Sonata in D minor, Op. 31, No. 2, and Schumann's 'Etudes Symphoniques,' for the most part extremely well, though his execution was at times a little uncertain; tone and touch, however, were alike excellent.

Señor Albeniz's concert on the evening of the same day included Rubinstein's Sonata in G for piano and violin, an agreeable though not a great work, and a solo sonata in G flat by the concert-giver. The latter is a very simple work, the subject-matter, pleasing enough in itself, undergoing very little development. The violinist was Herr Kruse, who has much improved, his playing being marked by welcome refinement and expression. Owing to the illness of other artists, Mr. Plunket Greene was the only vocalist, his selections being little-known songs by Handel, Schubert, and Brahms.

Miss Rose Lynton, a young violinist who gave a recital at the Princes' Hall on Saturday afternoon last, has been well taught, and played Bach's Chaconne and other solos with fair success, taking into consideration her limited experience. A quartet of Spohr was given with the assistance of Messrs. Grimson, Schneider, and Whitehouse, and songs were added by Madame Adeline Paget.

The first of three so-called historical and musical matinées was given by Herr Poznanski and Miss Eva Lonsdale at the Steinway Hall on Monday afternoon. The principal works in the programme were Schumann's Sonata in A minor, Op. 105, for piano and violin, and Rubinstein's in the same key, Op. 19. Solo items by the same composers were included, and verbal remarks (terse and instructive) were offered concerning the masters represented. The performances, however, were not first rate.

Mr. Edgar Haddock gave the second of his "Musical Afternoons" at the Steinway Hall on Wednesday. The young Yorkshire violinist was heard to much advantage in Bach's Sonata in A; Dvorák's in F, Op. 57; and No. 1 of Kiel's 'Deutsche Reigen,' all for piano and violin, the pianist being Mlle. Jeanne Douste; and also in solos by Veracini and Bazzini. Some songs by Schubert were rather tamely rendered by Miss Frances Hipwell.

We can only give formal record of the artistic concert of the Misses Marianne and Clara Eissler, which took place at the Princes' Hall on Wednesday evening. The programme included Max Bruch's Violin Concerto in G minor, with piano accompaniment, and various lesser solos for violin and harp. The vocalists were Miss Carlotta Elliot and Mr. Thorndike.

At a concert given by the Eglesfield Musical Society at Queen's College, Oxford, on Friday last week, a setting of a portion of Macaulay's poem 'Horatius,' by Rev. Dr. J. H. Mee, was performed for the first time. It is written for male voices and orchestra, and is specially dedicated to the society. Dr. Mee has entered with hearty feeling into the spirit of the theme, and from its singable character and effective accompaniments it forms a valuable addition to the not very extensive repertory of sterling works for male voices. One soloist, a tenor, is required, and on the present occasion the part found an admirable exponent in Mr. W. Anstice. 'Horatius' was received with enthusiasm, and conductors of male-voice choirs will find the work well worthy of attention.

Musical Gossip.

'IVANHOE' was performed for the hundredth time last Saturday, but the event was celebrated on Monday, when Sir Arthur Sullivan conducted. No previous record can be discovered of a grand opera being performed for upwards of a hundred consecutive nights. The improvement in the general interpretation since 'Ivanhoe' was first produced is most striking. Mr. D'Oyly Carte's artists are now thoroughly at home in their work, and are as efficient dramatically as vocally.

ABOUT 2,400*l.* has been raised towards the Kent scholarship of the Royal College of Music, and Earl Stanhope, the Lord Lieutenant of the county, has summoned a meeting to be held at Maidstone on Tuesday next for the purpose of raising the necessary balance of 600*l.*

THE triennial festival in Peterborough Cathedral—still a one-day celebration—will be held on Wednesday, June 10th. The morning programme will consist of Beethoven's 'Mount of Olives,' Schubert's Symphony in B minor, and Sterndale Bennett's 'Woman of Samaria,' and in the evening Gounod's 'Redemption' will be performed. The principal singers engaged are Miss Anna Williams, Miss Marian McKenzie, Mr. Iver McKay, and Mr. Brereton. The orchestra and chorus will number nearly four hundred performers, and the conductor will be Dr. Haydn Keaton, organist of Peterborough Cathedral.

THE *Allgemeine Musik Zeitung* states that a hitherto unknown choral composition of Gluck is shortly to be published. The words are by a Florentine poet, and it was written at the request of the Grand Duke of Tuscany in 1767.

THE success of Peter Cornelius's opera 'The Barber of Bagdad' at Munich has determined the revival of the same composer's 'Le Cid,' produced at Weimar in 1865, but never published. The libretto was written by himself, and is not founded upon the tragedy of Corneille.

MOZART'S 'Idomeneo' has been revived at Dresden after a lapse of twenty-one years, but in spite of an excellent interpretation it has failed to attract.

WE regret to learn that Herr Friedrichs, the excellent exponent of the character of Beck

messer at the Bayreuth performances of 'Die Meistersinger,' has become insane, and is confined in the lunatic asylum in that place at the cost of Frau Wagner.

THE demand for seats at the forthcoming series of performances at Bayreuth far exceeds that of any previous year, and the tickets for several of the representations are already exhausted. Messrs. Chappell & Co. have disposed of 2,500 places.

CONCERTS, &c., NEXT WEEK.

MON.	Mr. W. G. Cousins's Annual Concert, 3, St. James's Hall.
—	Miss Levinsohn's Concert, 3, Steinway Hall.
—	Mr. Charles A. Trew and M. René Ortmann's Concert, 3, Princes' Hall.
—	Mr. Harry Williams's Concert, 8, Steinway Hall.
—	Miss Kate Isaacson's Concert, 8, Princes' Hall.
—	Richter Concert, 8.30, St. James's Hall.
TUES.	Royal Italian Opera.
—	M. Paderewski's Orchestral Concert, 3, St. James's Hall.
—	Mr. Richard Biagrow's Annual Concert, 3, Steinway Hall.
—	Miss Alice Fairman's Concert, 3, Queen's Gate Hall.
—	Concert in Aid of the Ophthalmic Hospital, 3, Dudley House.
—	Signorina Gambogi's Concert, 3.30, No. 19, Harley Street.
—	Mrs. G. M. Green's Concert, 8, St. James's Hall.
—	Mr. F. Griffin's Concert in Aid of the Church Extension Association, 8, Steinway Hall.
—	Musical Guild Chamber Concert, 8, Kensington Town Hall.
WED.	Royal Italian Opera.
—	Mr. René Payne's Concert, 3, Steinway Hall.
—	Mr. Carl Fuchs's Violoncello Recital, 3, Princes' Hall.
—	Señor Sarasate's Concert, 8, St. James's Hall.
—	Miss Maria Norton's Concert, 8, Steinway Hall.
—	Madame Reichelman and Miss Emilie Lloyd's Concert, 8.30, Princes' Hall.
—	Miss Nomi Lorenzi's Concert, 8.30, St. James's Hall.
—	Royal Italian Opera.
THURS.	M. Leo de Sika's Piano Recital, 3, St. James's Hall.
—	Miss Marie Robert's Concert, 3, Steinway Hall.
—	Miss Marie Arnold's Concert, 8, Steinway Hall.
—	Señor Albeniz's Concert, 8.15, St. James's Hall.
—	Royal Italian Opera.
FRI.	London Academy Students' Concert, 3, St. James's Hall.
—	Mr. L. Brettnier's Pianoforte Recital, 3, Steinway Hall.
—	Concert in Aid of the Marchioness of Dufferin's Fund, 3, Grosvenor House.
—	Miss Emma Barnett's Pianoforte Recital, 3, St. James's (Banqueting) Hall.
—	Miss Richard's Charity Concert, 8, Steinway Hall.
—	Royal Italian Opera.
SAT.	M. Charles Oberthur's Concert, 3, Princes' Hall.
—	Señor Sarasate's Concert, 3, St. James's Hall.
—	Royal Italian Opera.

DRAMA

THE WEEK.

GARRICK.—Revival of 'A Pair of Spectacles' and 'A Quiet Rubber.'

DRURY LANE.—Revival of 'Formosa.'

A MURRAIN seems to have broken out among new plays, and managers, one after another, are forced to experiment with revivals. Timidity is an inevitable outcome of the present condition of affairs, when theatrical management is to a great extent a gambling speculation. To mount a new piece in the latest style is not, as it was a score years ago, a comparatively slight expense, and two or three successive failures will deplete the best furnished treasury. As the public, not wholly to its gain, insists upon, or at least expects, this lavish style of production, hesitation with regard to the presentation of novelty is to be expected. At theatre after theatre accordingly plays that have already secured recognition are reproduced. The only two events to be recorded during the present week are the revival of 'A Pair of Spectacles' and 'A Quiet Rubber' at the Garrick, and that of 'Formosa' at Drury Lane. So short a time has elapsed since 'A Pair of Spectacles' was produced that a word of repeated praise for the subtle and pleasantly varied presentation of Benjamin Goldfinch by Mr. Hare, the busy Uncle Gregory of Mr. Groves, and the attractive Mrs. Goldfinch of Miss Kate Rorke is all that is needed. In 'A Quiet Rubber,' Mr. Coghlan's adaptation of 'Une Partie de Piquet,' some change is perceptible. Mr. Hare's personation of Lord Kilclare remains a fine picture of aristocratic petulance and irritability. The facial and vocal contortions are scarcely a caricature of a well-known character, and the whole produces shouts of laughter. Some over-accentuation is visible, however, and the impersonation,

though more diverting, loses something of its original delicacy. The rule that a representation when frequently repeated shall become more strongly emphasized seems without an exception. Mr. Gilbert Hare as Charles turns to good account some very marked and useful gifts.

Upon its revival at Drury Lane, the scene of its production twenty-three years ago, Boucicault's 'Formosa' is seen to be thin, hollow, and artificial. A Madge Wildfire among pieces, it would escape notice but for its fantasticalness and its unconventionality. Boucicault, whose cleverness was undeniable, sought in it to repeat the success of the 'Flying Scud'—which, with the substitution of a racehorse for the stroke of the Oxford boat, is practically the same piece as 'Formosa'—and at the same time to venture upon the ground of M. Dumas *filis*. By sheer pluck he conquered, and the receipts from the experiment varied pleasantly Chatterton's experiences of the conduct of Drury Lane. At its first production, moreover, 'Formosa' was weakly played, the only performance of interest being the Compton Kerr of Mr. Irving, which did not rank among the actor's most characteristic interpretations. Mr. J. B. Howard made his appearance as its invertebrate hero; Mr. Brittain Wright, then known as an East-End actor, made as Bob Saunders an unsuccessful attempt to win a West-End reputation; Miss Rogers inspired no sympathy as the heroine; and David Fisher was seen to little advantage as Major Jorum. Most of these characters, none the less, are now better sustained, and in one rôle, that of Bob Saunders, now taken by Mr. H. Nicholls, a great improvement is witnessable. The piece itself is out of date, and the shallowness of plot and motive is plainly apparent. It bears some slight resemblance to 'The Dancing Girl,' and to this fact its revival may be attributed. No long time, however, will probably pass before 'Drink,' Charles Reade's adaptation of 'L'Assommoir,' takes its promised place on the bills.

THE THEATRE AT MEGALOPOLIS.

IN the last number of the *Journal of Hellenic Studies* was published a provisional plan of the theatre at Megalopolis, now in course of excavation by the British School at Athens. It will be remembered that the most interesting feature in this plan was formed by the *scena*; it is of fourth century structure, and is remarkably well preserved up to a certain height; and upon the way in which it is restored the whole question now in dispute with regard to the existence of a raised stage in the Greek theatres of early period may be said to turn. According to the restoration there given by the excavators, it was a raised stage in the strictest sense of the words, approached by a flight of six steps from the orchestra, and entered by three doors from the stoa behind it; thus it appeared to settle the question once for all. This restoration, especially as regards the existence of a raised stage, was disputed by Dr. Dörpfeld in the *Berliner Philologische Wochenschrift* for April 11th and 25th. He maintained that the structure of which they formed the basis must be restored as a high wall or colonnade—the *scena frons*. Instead of continuing our controversy, we wish to make public at once, in a common statement, certain facts which have, for the most part, come to light during the continuation of the excavations this spring. The English excavators wish to acknowledge that their significance was

first pointed out by Dr. Dörpfeld during his visit to Megalopolis.

1. The wall bearing the three thresholds must be of later date, both from the manner of its construction and from the fact that it has, built into its foundations, bases (*in situ*) corresponding to the bases of the stoa behind. This evidence for the height of the steps therefore disappears.

2. Of the steps facing the orchestra, and restored as six in the provisional plan, the fourth and fifth have actually been found; but it appears that the lowest three steps were not part of the original plan, but were added in consequence of a change in the level of the orchestra. There may be a difference of opinion as to when this change was made.

3. On the fifth or top step there are indications that columns have stood; some drums of columns lie near, and also some pieces of Doric frieze and architrave, which correspond in measure to the slabs of the steps. Dr. Dörpfeld therefore restores this step as a stylobate, carrying columns about 20 ft. high, with entablature to correspond.

The English excavators wish to consider all this evidence carefully, and to search for more before expressing a final opinion as to all details and as to the chronological relation of the various parts. They will also require the assistance of an architect upon the spot before any final publication is possible, as the evidence is extremely difficult and complicated. They feel no doubt that there exists at Megalopolis the material necessary for determining the original plan of the *scena*; and in the *Journal of Hellenic Studies* for the current year the evidence in favour both of their view and of Dr. Dörpfeld's will be carefully sifted.

WILHELM DÖRPFELD.
ERNEST A. GARDNER.
W. LÖRING.

Dramatic Gossip.

It is said that Mr. Henry James has written another play besides 'The American,' and that before the year is out he will be claiming attention as a dramatist at two of the London Theatres.

It is much to be desired that Mr. Mayer could secure a medium-sized theatre for his French plays. The Royalty, at which his forthcoming experiment is to be tried, is as much too little as Her Majesty's is too large. A house the size, say, of the Garrick would be the best. It is almost as difficult to conceive the Comédie Française in the Royalty as in the Bouffes. The Royalty is, however, to be for eighteen nights the home of that distinguished body, of whom all but two or three members will appear. The programme is to be constantly varied, more than a dozen important pieces, to say nothing of *levens de rideau* and monologues, being promised for a season beginning June 15th, to close July 4th. One of the features in the entertainment will be the production of 'Les Petits Oiseaux' of Labiche and Delacour, on which Mr. Grundy founded 'A Pair of Spectacles,' now given by Mr. Hare at the Garrick.

THE season at the Haymarket will close on June 27th, when 'The Dancing Girl' will be taken by Mr. Tree on tour in the country.

THE Archduchess Marie Valerie is said to have joined the guild of playwrights. She has written a drama entitled 'Ein Goldstück,' which is expected to be shortly performed at Graz. Strange to say, the piece had to encounter some difficulties on the part of the Censor.

TO CORRESPONDENTS.—G. W. A.—A. A. E.—H. B. S. W.—A. Mc.—T. B.—A. H.—M. O. P. C.—F. T. D.—received. No notice will be taken of anonymous communications.

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London: SMITH, ELDER & CO. 15, Waterloo-place.

Editorial Communications should be addressed to "The Editor"—Advertisements and Business Letters to "The Publisher"—at the Office, 23, Took's-court, Curator-street, Chancery-lane, E.C. Printed by JOHN C. FRANCIS, Athenæum Press, Took's-court, Curator-street, Chancery-lane, E.C.; and Published by the said JOHN C. FRANCIS at 23, Took's-court, Curator-street, Chancery-lane, E.C. Agents for SCOTLAND, Messrs. Bell & Bradburn and Mr. John Menzies, Edinburgh.—Saturday, May 30, 1901.